

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

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Vol. XXXVIII. No. 151

MARCH, 1914



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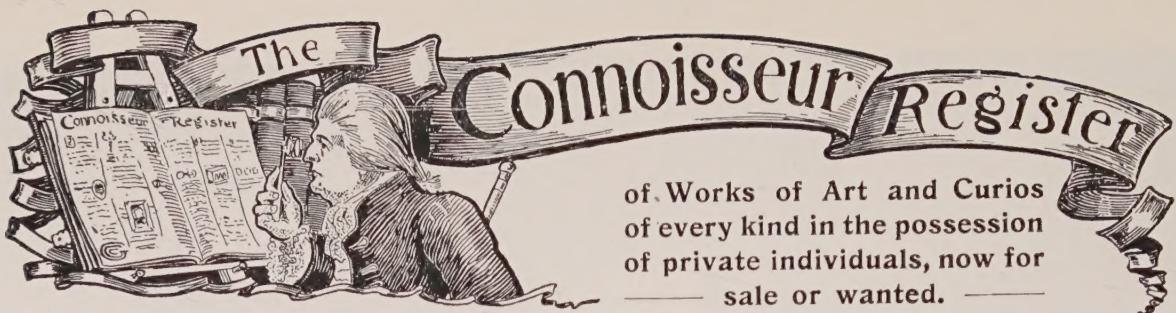
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The Register Columns will be found of great assistance in bringing **Readers** of "The Connoisseur" into direct communication with **private individuals** desirous of **buying** or **selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

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Gentleman Collector wants Book on Old Spode, also Spode, Swansea and Nantgarw China, marked and perfect pieces and services only. [No. R6,297]

Wanted.—Badges, Buttons, Uniforms. Anything military. [No. R6,298]

Wanted.—Patch-Boxes, with Views of Bath. [No. R6,299]

Twelve Le Blond Prints for 13s. [No. R6,300]

Wanted.—Arundel Society's Coloured Prints. [No. R6,301]

Want Offers.—Sword-hilt, fragment from bas-relief from N.W. Palace, Nimroud. Presented by Layard, and referred to in his Vol. II., *Nineveh and its Remains*, p. 298. [No. R6,302]

Want Offers.—“General Fleury and Staff” (staff in outline). Original sketch in oil by Meissonier. [No. R6,303]

For Sale.—Five Coloured Mezzotints, engravings by Sidney Wilson, in “Empire” gold frames, with bow in centre. Subjects: *Duchess of Devonshire*, *Lady Sheffield*, *Honble. Mrs. Graham*, *Circe*, *Lady Taylor*. [No. R6,304]

Wanted.—Liverpool Transfer Tiles; also Coloured Bristol Tiles. [No. R6,305]

Etchings, etc., by and after John Hamilton Mortimer, R.A. (1741-79).—Buy, sell, or exchange to complete set. [No. R6,306]

Portrait Wanted.—Was sold by Mrs. Wheeler since February 22nd, 1910, a portrait after Lely of a lady in a brown silk dress, three-quarter length, sitting with a lamb standing at her knees. If present owner wishes to sell, please apply to [No. R6,307]

For Sale.—“The Connoisseur,” complete to date. Unbound as issued; splendid condition. Nos. 1 to 150. Offers wanted for lot. [No. R6,308]

Wanted.—“Europe” and “America” Chelsea Figures. State price to [No. R6,309]

For Sale.—Chippendale Tray-top Table, 30 inches diameter; carved rim, legs, claw-and-ball feet. Few pieces Old China, Chairs, Mahogany pair Stands. [No. R6,310]

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For Sale.—A Nest of Four Red Lacquer Chinese Tea Tables, dragon feet; genuine. [No. R6,311]

To Descendants of Nanfan Family, Birts Morton. Portrait for sale of Hannah Nantan (*circa* 1730-31), Child and Dog. [No. R6,312]

Lovely Rockingham Plate, marked, perfect, £2; Rockingham China Cottage, perfect, small, 30s. [No. R6,313]

For Sale.—Mezzotints: *Lord Newbattle and Sister*, by Valentine Green, after Catherine Reid (before letters); *Dr. Richard Busby*, by J. Watson, after Riley; *Miss Kemble*, by J. Jones, after Reynolds; *Master Lambton*, by Cousins, after Lawrence (second state). [No. R6,314]

For Sale.—Original Roman School and Dutch School, about 1600. [No. R6,315]

For Sale.—Genuine Old Dutch Master, Landscape. £500. [No. R6,316]

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Cameos.—Set of thirty-five (necklace, bracelet, pendant earrings, brooch), separately carved in differing shades of Vesuvian lava. [No. R6,318]

For Sale.—Botticelli Heads, painted on glass. [No. R6,319]

Handsome Old Burmese Idol, studded with precious stones. Valued at £250. To be sold a bargain. No dealers. Full particulars. [No. R6,320]

Offers Wanted.—French Prints, brilliant specimens. *Le Matin* and *Le Midi*. Blaizot *pinxit*, Renard *sculpsit*. [No. R6,321]

Continued on Page XVI.

WANTED.—Old Ecclesiastical or Official Seals, in lead, brass, iron, or other metals, and Vestments.

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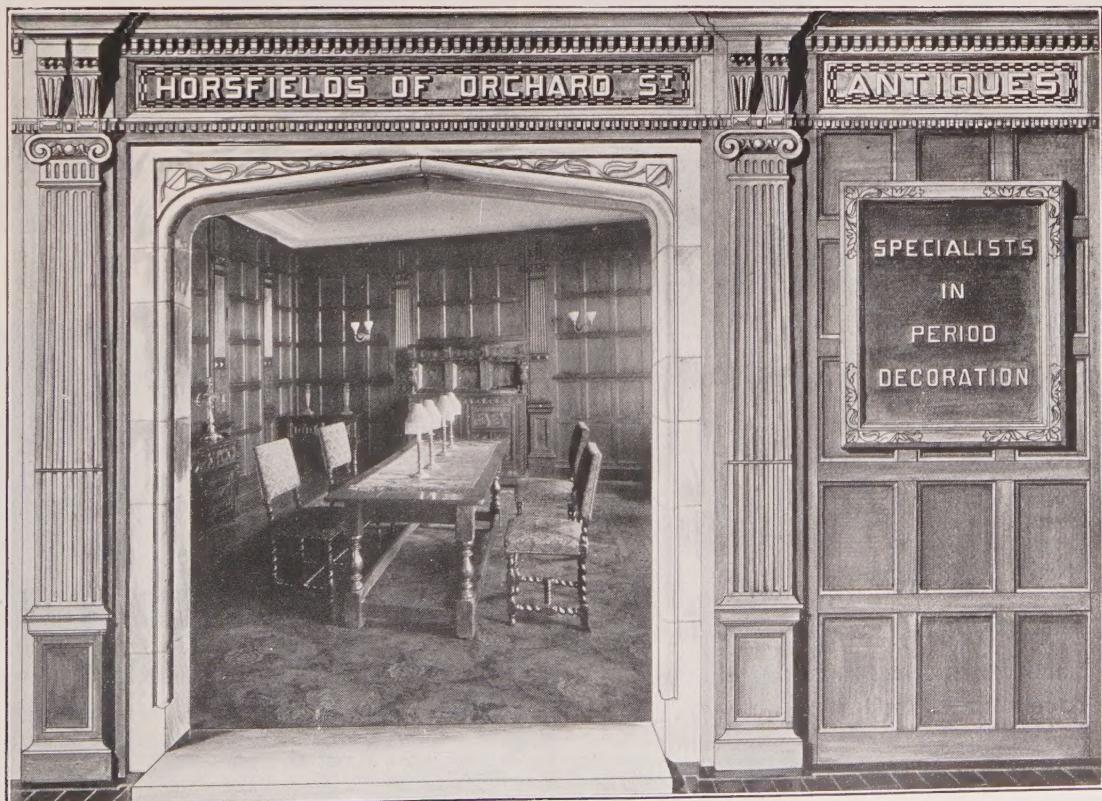
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TELEGRAMS—NOVEDAD REG.

CABLES—NOVEDAD, ENGLAND.

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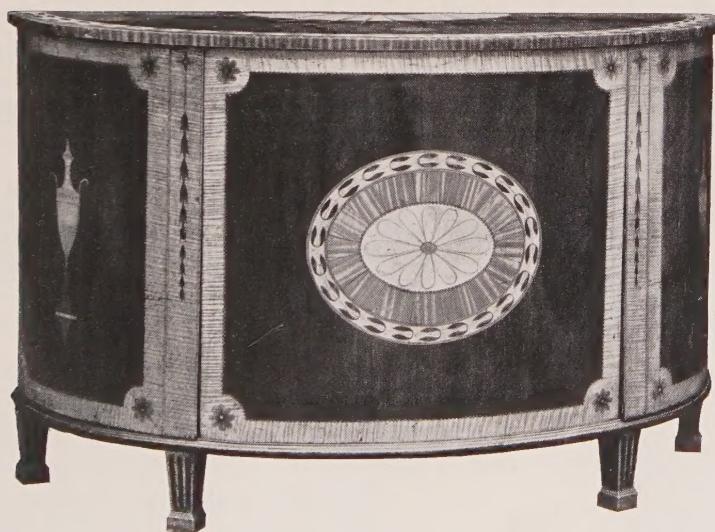
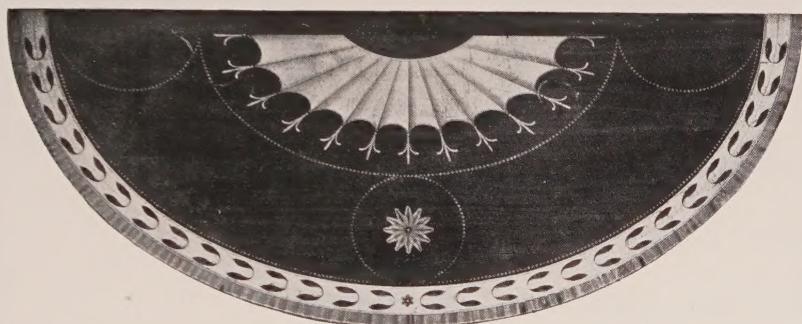
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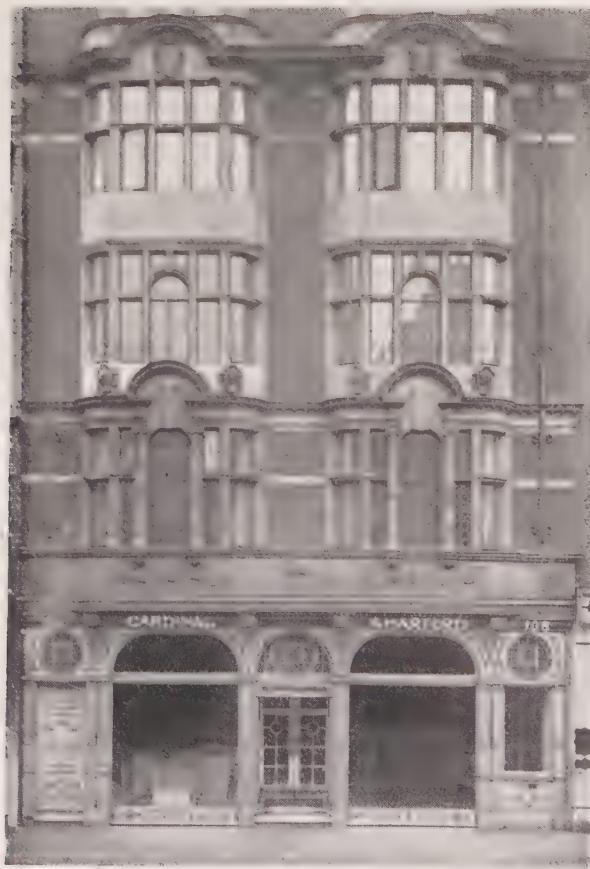
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The Connoisseur REGISTER

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Page IV.

For Sale.—A Genuine Bartolozzi, coloured, subject
“July.” [No. R6,322]

Wanted.—Embroidered Gloves of the Stuart and
Elizabethan Periods. [No. R6,323]

Paintings.—*Italian Scene*, by Richard Wilson. What offers? Curious small Silk Picture, early seventeenth century, 63s. Beautiful small Painting, *Saint Rosalia*, on parchment and satin, sixteenth century, 100s. Stipple Drawing of Lady, raised pin perforations, 50s. Drawing in Colour, by Gustav Doré, 25s. Small Painting, *The Combat*, by Poelemburg. Offers. [No. R6,324]

Beautiful Cut-Glass Candelabra. What offers? [No. R6,325]

For Sale.—Sword of Honour, presented to late General Sir Charles James Napier, G.C.B., by Officers of 102nd Regiment at conclusion of American War. What offers? [No. R6,326]

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“Genius of Turner.”—Studio numl cr. 2cs. [No. R6,329]

Wanted.—Le Blond Oval Print, “The Grotto.” Must be good colour and condition. [No. R6,330]

Baxter Print, “Small Bride.”—Rare. Offer wanted. [No. R6,331]

Genuine Sheraton Card Table for sale.—Perfect condition. Offers. [No. R6,332]

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For Sale.—A very fine Water-Colour by Girtin (signed), 20½ in. by 12 in. [No. R6,334]

Antique Mahogany Tray-top Table.—Pie-crust edge, claw-and-ball feet, 27 in. by 18 in. 6 guineas. Photo. [No. R6,335]

Two pairs Greyhounds, House, Pastille House, Staffordshire, for sale.—Sound. [No. R6,336]

Old Derby Vases, Battersea Enamel Candlestick, Worcester Jugs, Cromwellian Rapier, for sale. (Manchester.) No dealers. [No. R6,337]

Wanted.—Baxter and Licencees’ Prints.—Approval. [No. R6,338]

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For Sale.—Old Chippendale Chairs and Tables. [No. R6,341]

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Continued on Page XXIV.

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The Connoisseur REGISTER *Continued from Page XVI.*

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[No. R6,351]

For Sale.—Old English Spiral Wine Glasses, etc.
[No. R6,352]

For Sale.—Louis pattern Month Clock and Bracket, ormolu mounts, named and date, 1760; height 3 feet, £35. English Bracket Clock, mahogany, Miles, London, £15. Carved Oak Coffer, fine condition, £8 10s.
[No. R6,353]

Parsifal.—A fine original Pen and Ink Drawing of Mont Salvat, the fantastic Grail Castle, in ebony frame, 40 in. by 31 in. Photo can be had.
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To Collectors.—Genuine Old Miniatures on Ivory for sale. To be seen by appointment. London.
[No. R6,355]

A Small Collection of Miniatures in Wax, dated 1817, for sale.
[No. R6,356]

A Louis XV. Fan.—Pearl carved stem and painting of the school of Boucher, for sale.
[No. R6,357]

Charcoal and Crayon Portrait by Downman of Rev. J. Mountain, D.D., afterwards Rector of Montreal. In original frame. On view at THE CONNOISSEUR Office. What offers?
[No. R6,358]

Collector's Piece, Jacobean Oak Gate-leg Table.—Twisted legs and under rails. Unrestored. No dealers. Seen by appointment.
[No. R6,359]

Fine original Sheffield Plate Dinner Service, Tray, Teapot, and Candlesticks.—Seen by appointment. No dealers.
[No. R6,360]

Rare Chippendale Mahogany China Cabinet.—Fine specimen. Seen by appointment. No dealers.
[No. R6,361]

For Sale.—Eighteenth-century Tea-caddy, ivory, inlaid silver Tortoiseshell; also Old Needle-work, in oval carved gilt frame, eighteenth century.
[No. R6,362]

Sundial, English Renaissance style, Portland Stone, finely engraved Seventeenth-century Gnomon, £40.
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Continued on Page XLI.

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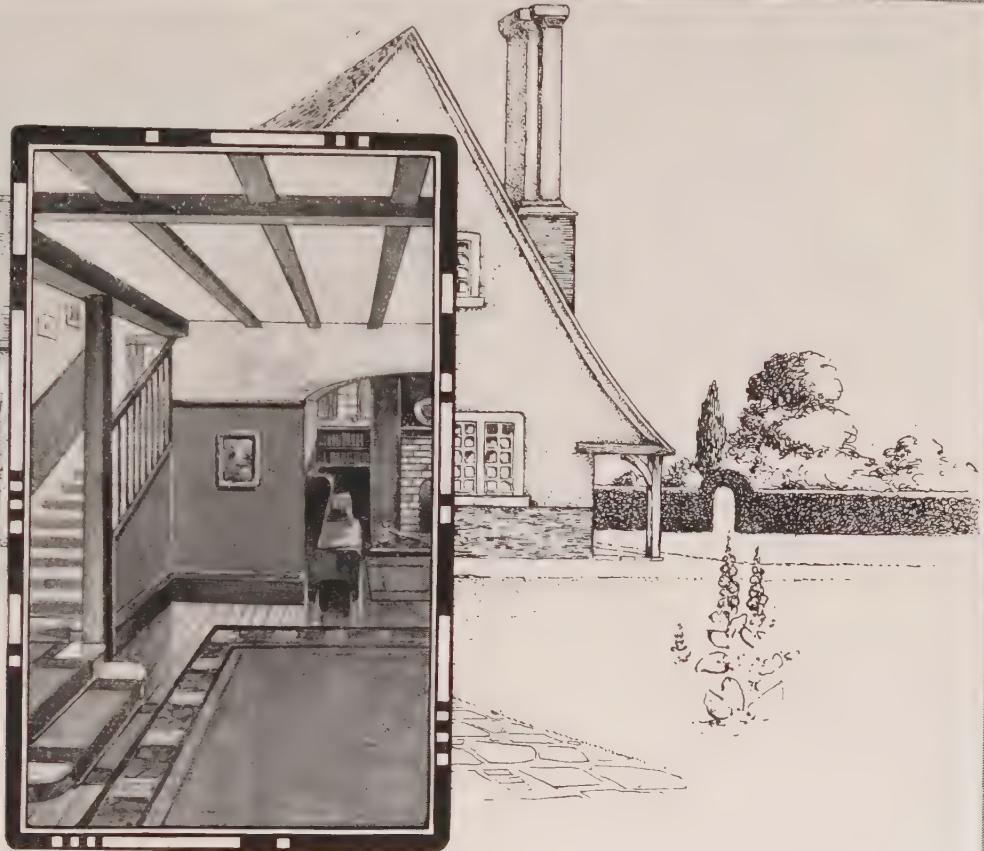
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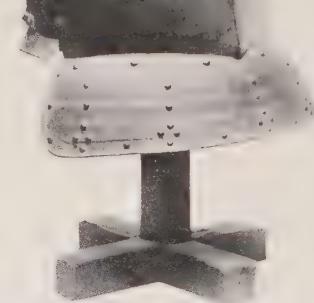
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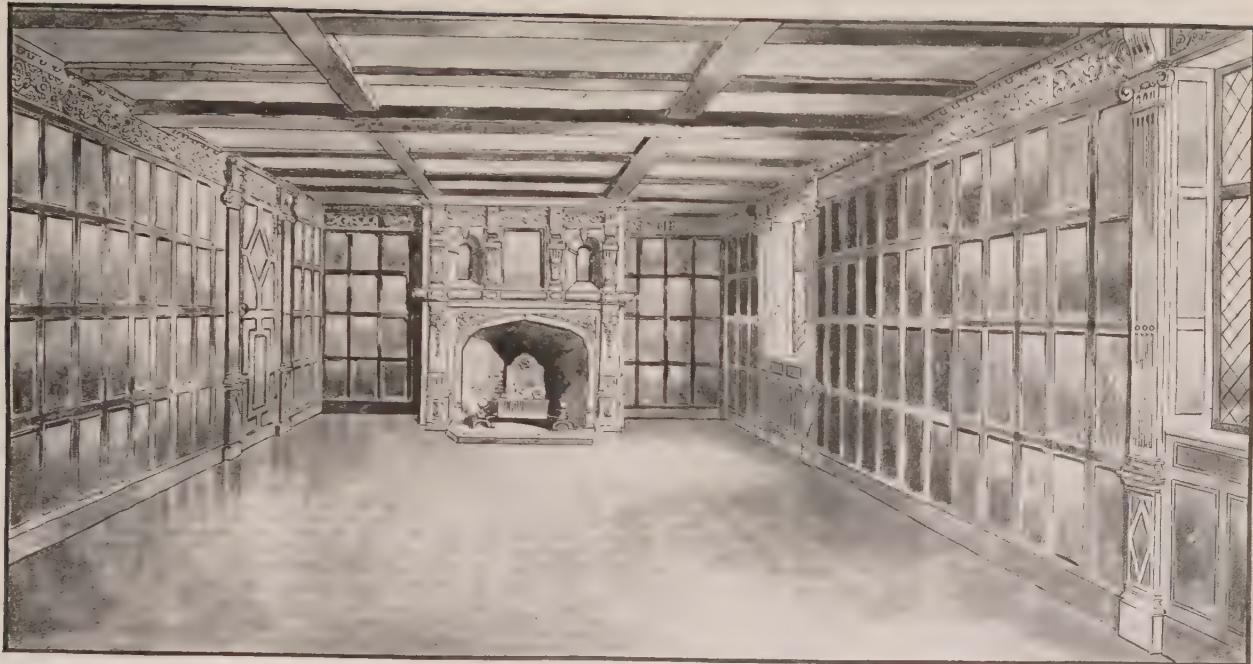
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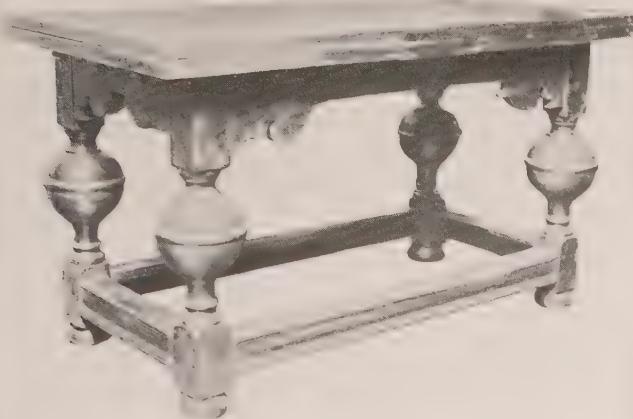
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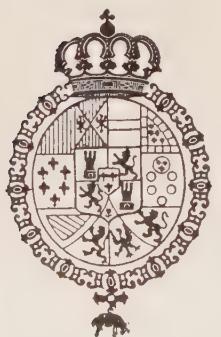
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Nineteenth-Century Purses

THE end of the eighteenth century and the beginning of the nineteenth found needlework and the kindred arts fashionable diversions amongst the women of the upper classes in England. They did not, it is true, do work that can compare with the productions of a hundred years before either in design or technique, but much of it is quite interesting, and well reflects the better taste of the day.

The superior person of the time indeed looked with scorn on such occupations. Did not that highly cultured gentleman, Mr. Darcy, of Pemberly, object strongly to the term "accomplished" being "applied to many a woman who deserves it no otherwise than by netting a purse or covering a skreene"? Some of the occupations then in vogue were silly, and the objects produced devoid of any artistic merit, such as the copying of Chinese porcelain by painting the inside of glass jars and decorating them with coloured scraps; and little better are tea-caddies covered with tiny rolls of paper and gilt. But among the two branches selected for censure in *Pride and Prejudice*—purses and screens—are to be found many objects which are well worth attention, because of their daintiness of finish and the deftness of hand displayed in their making. To some people they may appear mere trifles unworthy of serious thought; to others they are treasure-trove, and are eagerly rescued from the back-waters where they have been thrown with other flotsam and jetsam from the waves of time.

By MacIver Percival

Amongst the purses will be found an infinite variety. Many might be studied with advantage by the needle-women of the present day, as from them may be drawn ideas which can easily be adapted to modern use. They were decorated with every kind of embroidery then in use, and are composed of an endless variety of materials; steel was not too hard, gold too precious, nor lace too delicate to be pressed into the service, but the great majority are ornamented with bead-work in some form. Netting, crochet, loom-work, and simply stringing as tassels, are all methods used for the introduction of these tiny objects, individually so insignificant, but making such a brave show when they are brought together in close order.

These purses are generally of one of three shapes—a bag closed with strings or buttoned flap; a pouch closed with a snap clasp; or the double-ended form shown as the "Miser's bag," in which the money is kept in place by rings. Of course, the first, as it is the simplest, is also the oldest type, and, needing as it does only a scrap of silk, some embroidery materials, and a little ribbon or cord for its contrivance, it has naturally been in high favour with needle-workers in all times. The miser's bag form was certainly in use during the Middle Ages, but the overwhelming majority of the small ones which survive belong to the first half of the nineteenth century.

Purses fastened with a metal spring snap are not common of earlier date than the end of the



NO. I.—NETTED PURSE, SILVER-PLATED CLASP
ROUNDELLES OF SILVER THREADS
AND BEAD TASSEL



NO. II.—CUT STEEL CHATELAINE PURSE BIRMINGHAM WORK
LATE EIGHTEENTH OR EARLY NINETEENTH CENTURY
NO. IV. (AT TOP).—CROCHETTED PURSE, WITH CUT STEEL BEADS AND TASSELS
MIDDLE NINETEENTH CENTURY

eighteenth century. Some of the catches show most delicate and artistic work in silver and gold, and occasionally they are enriched with jewels; but more often they are made of Pinchbeck or Sheffield plate, or a silvery-looking base metal, which has in some instances stood the test of time most wonderfully well. Steel, too, is often pressed into the service for this purpose, and when of this material the snap is still often as strong as when it was first made.

The love of flash and glitter which was such a conspicuous feature of many branches of applied art of this period shows itself in many of these purses. The netted purse (No. i.), with interwoven roundels of bright silver thread and silver clasp formed of overlapping stamped-out leaves, is even now a notably brilliant specimen, though probably a hundred and fifteen years or thereabouts have elapsed since it was made. What the "silver" thread can have been made from I do not know, as it is not in the least tarnished, though the silk supporting threads are

frayed in places, and the lining shows evident signs of wear. Cut steel, too, is used with good effect, both as to wear and brilliancy. The chain-work is almost invariably finely woven, and the links well made; the wider ones are not stamped out, but made of rings of wire flattened by pressure, thus giving perfectly rounded edges. These purses, like the one here shown (No. ii.), seem generally to have formed part of a chatelaine, from which is also suspended other small fitments. Cut steel in the form of beads was the favourite decoration of the netted, knitted, and crocheted purses, which had such a long innings of popularity. The earliest here shown is the open meshed one finished with two similar tassels (No. iii.), its history going back to 1810, or possibly a little earlier; the other is of mid-century date (No. iv.).

The Paisley-patterned purse (No. v.) is a rather more unusual variety, and has steel ornaments at one end and a gold ball at the other, a useful and practical arrangement whereby the owner was enabled

Nineteenth-Century Purses

to distinguish which end to open, silver being, of course, kept in one half, and gold in the other; the same purpose was served by having different shaped tassels, or a tassel at one end and another form of decoration at the other.

Ribbon-work of many kinds adorns a number of the bag purses. A dainty little group of flowers has been worked on the side of the white satin of that illustrated in No. vi. The petals of the tiny blossoms are individually formed and grouped in a way which forcibly reminds one of the porcelain of the period. That decorated with interlaced narrow shaded ribbon (No. vii.) on a square-shaped mount seems rather more suitable for use as a receptacle for oddments in a work-basket than as a purse. Very original is the decoration of the black satin



No. III.—NETTED PURSE, WITH STEEL RINGS AND BEADS
ENGLISH NINETEENTH CENTURY

bag with melon seeds and beads (No. viii.); but most people would prefer the fine tent-stitch embroidery and dainty tassel mount of the striped canvas bag mounted on satin (No. ix.).

Towards the middle of the century purses made of solid material became the vogue, and the silken receptacles were ousted in favour of leather, ivory, or tortoiseshell, often worked in a fashion which recalls the methods of an earlier date. For instance, the tortoiseshell one inlaid with silver of about 1850 (No. x.) is, as to workmanship and design, not unworthy of a date some sixty years earlier. Ivory with similar patterns cut out of silver and riveted on were also usual.

“But after all,” some reader may exclaim (for the “superior person” still is with us, even as he walked this earth a hundred



No. V.—CROCHETTED PURSE IN COLOURED SILKS
WITH STEEL AND GILT RINGS
NINETEENTH CENTURY



NO. VI.—PURSE, WITH RIBBON-WORK ON SILK
GILT MOUNT FRENCH



NO. VII.—PURSE OF INTERLACED RIBBONS
ABOUT 1840



NO. VIII.—SATIN BAG PURSE, ORNAMENTED WITH MELON SEEDS AND BEADS
EARLY NINETEENTH CENTURY



No. IX.—PURSE OF TENT-STITCH ON
CANVAS, IN COLOURED SILK
CONTINENTAL EMPIRE PERIOD



No. X.—PURSE OF TORTOISESHELL
INLAID WITH SILVER ENGLISH
MID NINETEENTH CENTURY



No. XI.—SATIN PURSE WITH
RAISED FLOWERS



No. XII.—SPANISH PURSE OF COLOURED BEADS
EARLY NINETEENTH CENTURY



No. XIII.—WATCH POCKET, EXTREMELY FINE WORK

EIGHTEENTH CENTURY

years ago), "these are but trifles. Why do you love to linger over them, and turn again and again to their faded gaiety and somewhat tarnished brilliancy?"

It is in their individuality, I think, that most of their fascination lies, for in each—simple and unpretentious as they are—we may find some touch of the joy of the worker in the work, some little reflection

of the satisfaction felt as the cunning arrangement of beads or deft placing of ribbon took shape, so that as some answering chord in our brain responds in sympathy, we too feel some echo of the maker's pleasure, an emotion which no mere machine work, however elaborate or superficially attractive, can ever arouse.



NO. XIV. PURSE OF RIBBON-WORK ON DRAWN CANVAS
FRENCH OR GERMAN EMPIRE PERIOD

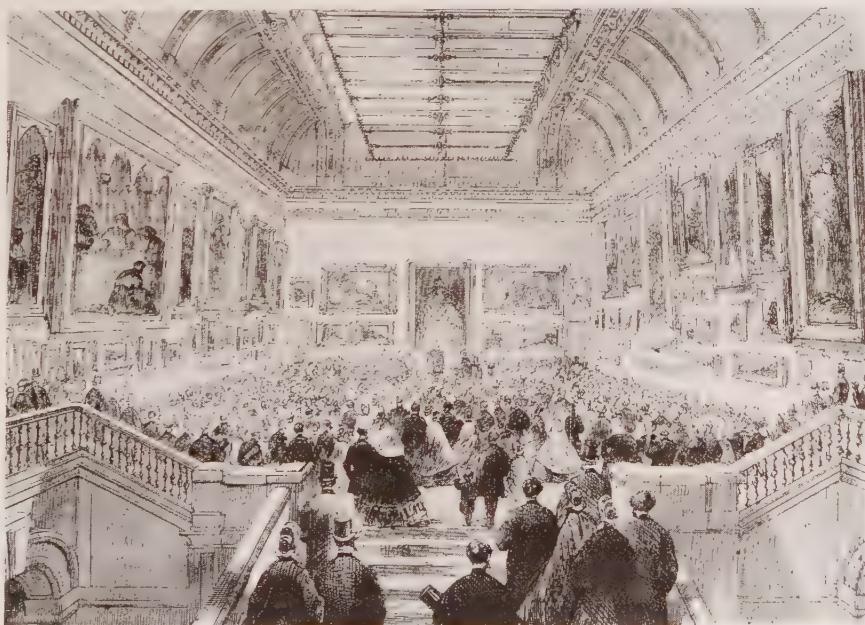
Pictures

Irish Art *

As France is said to export its best champagne for consumption abroad, so has the most brilliant wit and talent of Ireland gone to the enlivenment of foreign nations. England has been the chief gainer; the humour and rhetoric of her eighteenth-century literature would have been sadly weakened had they been deprived of the wit and eloquence of Swift, Steele, Sterne, Burke, Goldsmith, and Sheridan, whilst the contribution of Irishmen to her arts is considerable. Irish eighteenth-century mezzotinters, who had settled in England, raised their craft to all but its highest level; Irish painters have largely swelled the ranks of the Royal Academy; whilst her sculptors on this side of the St. George's Channel have attained a more than respectable level. This expenditure of Irish artistic talent abroad sadly depleted the amount left for the enrichment of Ireland, yet that the latter was not inconsiderable is shown by Mr. Walter G. Strickland's *Dictionary of Irish Artists*, which gives a record of all painters, sculptors, and engravers born in Ireland or who have worked there. Let me here

express something of the gratitude which all art-lovers must feel towards the author for having undertaken such a stupendous task as the compilation of this work, and for carrying it through in such an efficient, thorough, and painstaking manner. One may find the skeleton biographies of a number of the better-known artists recorded in Bryan's *Dictionary*, but these have been clothed with flesh, amplified and corrected by Mr. Strickland, and a still larger number of names and London exhibition records of the artists are enumerated in Graves's *Dictionary of English Painters*, but to these meagre, though useful, records Mr. Strickland has added adequate biographies; whilst the bulk of his two substantial volumes is occupied with accounts of men whose careers are not touched upon in any other work of reference. The labour attendant upon accumulating the materials for the book may be gauged by the list of sources from

which they are derived. This occupies a page and a half of closely-set type, and includes such items as Wills, Census Returns, Parish Registers, MS. Records and Deeds in Ireland and England, files of old newspapers and magazines,



OPENING OF THE NATIONAL GALLERY, IRELAND, 1864

* *Dictionary of Irish Artists*, by W. G. Strickland. (Maunsell and Company, Lim. 30s.net.)

The Connoisseur

minute books and MS. records of various public bodies, exhibition and sale catalogues, besides all the more orthodox authorities. Mr. Strickland has been fortunate in having access to such an immense amount of material, and the art-loving public are doubly to be congratulated that such a wealth of material was at the disposal of one who could make so painstaking and judicious a use of it.

Mr. Strickland has added to his work an appendix, giving an interesting and detailed account of the leading art institutions of Ireland, beginning with the Dublin Society's schools founded in 1731. For the beginnings of Irish art, however, one must go back to a period long anterior to this date. Irish illuminators had attained a European reputation so far back as the seventh century, when the English invaders of Britain were still slowly sloughing off their heathenism. Their work, as instanced by such examples as the famous *Book of Kells*, has never been surpassed. The authorship of this beautiful masterpiece is anonymous, but some illuminations of the same type and period were signed, and so Mr. Strickland has been able to include in his record the names of artists who flourished thirteen centuries ago. Only a few of these have come down to us, though the Irish school of illuminators must have numbered in its ranks many men of genius. Their influence during the dark ages, when the light of civilization was almost submerged, was far-reaching and highly beneficial, and then Ireland itself fell back into darkness. Inter-tribal wars, English invasions, and the general disorder of the country practically extinguished the polite arts for hundreds of years. Their renaissance was delayed until well on in the eighteenth century, and appears to have been largely promoted by the efforts of the Dublin Society for "improving husbandry, manufacture, and the useful arts and sciences," which was founded in 1731. Before there had been established the Guild of St. Luke, composed of Cutlers, Painter-Steyners, and Stationers, which, in 1670, received a charter of incorporation from King Charles II., but there is no name of note among its members. Charles Jervas, who succeeded to Kneller as principal painter to George I., was Irish by birth, but learnt his art in England and Italy, only revisiting his native country for a few years. His success—for in his own day his painting was eulogised in extravagant terms by the critics headed by Pope and Steele—probably greatly stimulated the artistic spirit in Ireland, and when he died in 1739 there were the beginnings of an Irish school of painters and engravers. Two men, vastly different in character and reputation, were largely responsible for its establishment. These were Robert West, a respected and respectable artist, who studied

in Paris under Boucher and Van Loo, and John Brooks, an enterprising, clever, but unscrupulous engraver, print publisher, and print-seller. As is usual in such cases, we know more about the career of the rogue than that of the honest man. Brooks perpetuated his memory with his contemporaries by leaving a trail of disaster wherever he went; he deserves the gratitude of posterity for having trained a number of pupils who were the means of elevating mezzotint portraiture to its highest pitch of excellence. He was born, probably at Dublin, soon after the beginning of the eighteenth century, and appears to have been of Dutch descent. He learnt mezzotinting during a visit to England in 1740. Mr. Strickland surmises that John Faber, jun., was his master, and as Brooks maintained close relations with this engraver in after years, the surmise is likely to be correct. Brooks was back in Dublin in 1741, and established himself as "Engraver and Mezzotinto Scraper," print-seller and publisher, with Andrew Miller, who migrated with him from London as his assistant. The two—Mr. Strickland gives the chief credit to Miller—trained various pupils, of whom James McArdell, Richard Houston, Charles Spooner, and Richard Purcell are well known to fame. Chaloner Smith also adds (Michael) Ford, but for this there appears to be no justification. The influence that Brooks's pupils exercised on English mezzotinting was profound. They became established here at an opportune moment, just when English eighteenth-century portraiture was arriving at its highest level of excellence. Reynolds was so impressed with McArdell's renderings of his works that he exclaimed, "By this man I shall be immortalised," and, to quote the words of a writer of the introduction to a catalogue of the engraver's works exhibited at the Burlington Fine Arts Club, "There cannot be a doubt that McArdell's genius and example gave a great stimulus to those who practised the art during his time and after his death; and to him we probably owe that glorious band of mezzotint engravers whose works delight us with their extreme beauty, and astonish us by their wonderful exactness to the original paintings."

McArdell's pre-eminence must not blind one to the genius of his fellow-pupils, or to that of his contemporaries who studied at the Dublin Society's school under the mastership of Robert West. Among the engravers whom he sent out were John Dixon, John Murphy, James Watson, and Thomas Frye. These Irish mezzotinters established a standard of excellence which inspired and made possible the work of Valentine Green, J. R. Smith, the brothers Ward, and their other great English contemporaries.

The Irish eighteenth-century painters have hardly such a permanent impress in British art as the

engravers. Francis Cotes was half English by descent, and wholly English in birth and training; James Barry is more remembered for his quarrels with the Royal Academy than for his contributions to its exhibitions, or his pictures in the Adelphi; George Barret—another pupil of Robert West—though popular with his contemporaries, is now overshadowed by Wilson and Gainsborough;

and one is forced to the conclusion that perhaps the most important contributions made by Irish painters to eighteenth-century pictorial art were those of the Rev. Matthew William Peters and Hugh Douglas Hamilton, both men who have suffered from undeserved neglect and are now gradually emerging into posthumous popularity. Peters, however, is only partially Irish. He was born in England, and on his father's side was of English descent. The details of his career and work have been so fully recorded in Lady Victoria Manners's recent life of the artist that there is no need to recapitulate them. Hamilton is Irish by birth, parentage, and education; and though he migrated to London, it was not until he was about twenty-five and had formed his style. From London he went to Rome, and after spending twelve years in Italy, he returned to his native land. This was in



PORTRAIT IN CRAYON OF GUSTAVUS HAMILTON

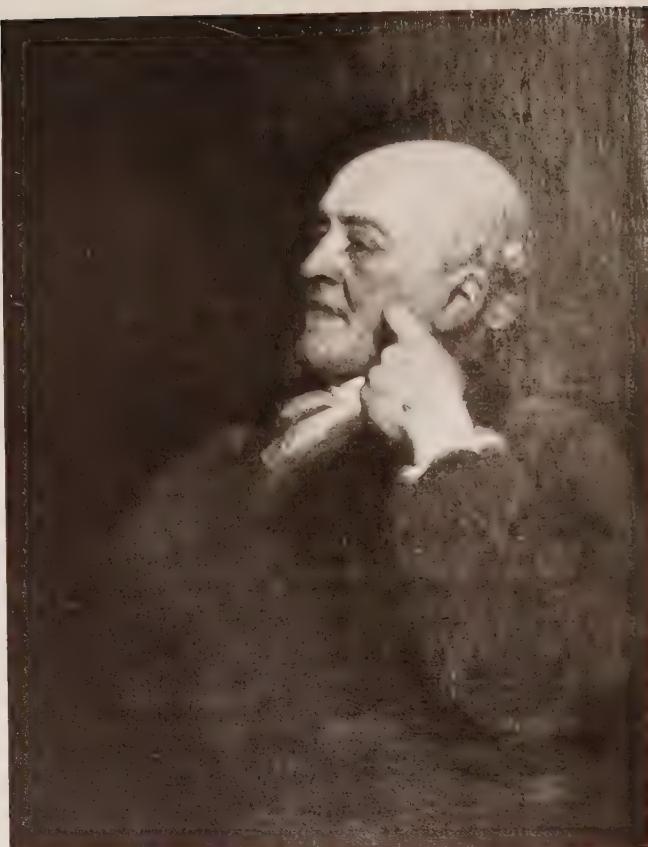
from original sources—to Hamilton's career, and gives a list of over two hundred and fifty of his works. H. D. Hamilton was not the only artist with this surname. Contemporary with him were the Dublin miniature painter, Gustavus Hamilton; the English Royal Academician, William Hamilton; and the Scotch historical painter, Gavin Hamilton—men whose work is sufficiently alike to cause their names to be a source of confusion. Another contemporary of H. D. Hamilton was Nathaniel Hone, one of the foundation members of the Royal Academy. Cotes and Barret, who have already been mentioned, were also among the thirty-six foundation members; whilst Barry was one of the four academicians elected shortly afterwards to make up the total number to forty. The union of Ireland with England, by removing parliament from Dublin and lowering its status from the

1791, when he was about fifty-two; the remaining seventeen years of his life he practised as a Dublin portrait painter. To say that Mr. Strickland's account of this artist is the best we possess would not be paying it a high compliment, for the previous biographical notices of him that existed were meagre in the extreme. Suffice to say that the writer devotes six or seven pages—filled with facts almost wholly gleaned

seat of Irish government to that of a provincial town, inflicted a serious blow to art in Ireland. A "Society of Artists" had been formed as early as 1765, but survived only until 1780. Another society was founded in 1800, but was split up in 1812 into several short-lived bodies. Finally, in 1823, the whole of the conflicting interests were united by the formation of the Royal Hibernian Academy.

Unfortunately, many of the most distinguished artists of Irish birth were only remotely connected with it. Martin Arthur Shee, the successor of Lawrence in the presidential chair of the

Royal Academy, who was born and received most of his artistic education in Dublin, was elected an honorary member in recognition of his services in obtaining the royal charter for the Hibernian Academy, but appears to have taken no active part in its affairs; William Mulready, R.A., was an occasional exhibitor, but never became a member; Daniel Maclise, R.A., sent few pictures, and was elected a member in 1860, only to resign four years later; whilst of the Doyle family, neither John Doyle nor his more celebrated son Richard joined the body. Richard's younger brother, Harry Edward, however, became a full member. Of recent years the connection between Irish artists living in England and the Royal Hibernian Academy appears to have become closer, and both Messrs.



HUGH DOUGLAS HAMILTON
FROM THE PAINTING BY F. CHINNERY

J. J. Shannon and William Orpen belong to the latter body as well as to the Royal Academy.

This brief glance over Mr. Strickland's monumental work has touched little more than the fringe of it: A hundred other names of Irish artists (well known to English readers), of whom interesting records are given, might be cited; and many others of artists whose productions, if at present only appreciated in their native country, are well worthy of attention on this side of the St. George's Channel. A valuable feature of Mr. Strickland's book is that he not only gives the biographical

details of an artist's career, but also—when the importance of the subject demands it—an extended list of his works, with, in many cases, the names of their present owners. Thus about 150 examples by Adam Buck are catalogued, 250 by Martin Cregan, over 100 by John Henry Foley, R.A., the sculptor, and works by other artists to a proportionate extent. The addenda giving an account of the various Irish art societies is interesting and valuable, and the two volumes appear singularly free from errors; the one or two slips which one has noted, such as the addition of "British" to the title of the "Society of Artists" on page 426, and the substitution of the date "1744" for "1774" on page 598, obviously occurring through an oversight of the proof-reader.





THE STAFFORD CHILDREN
FROM THE COLOUR-PRINT BY LEON SALES
LETTES, PARIS, 1880.

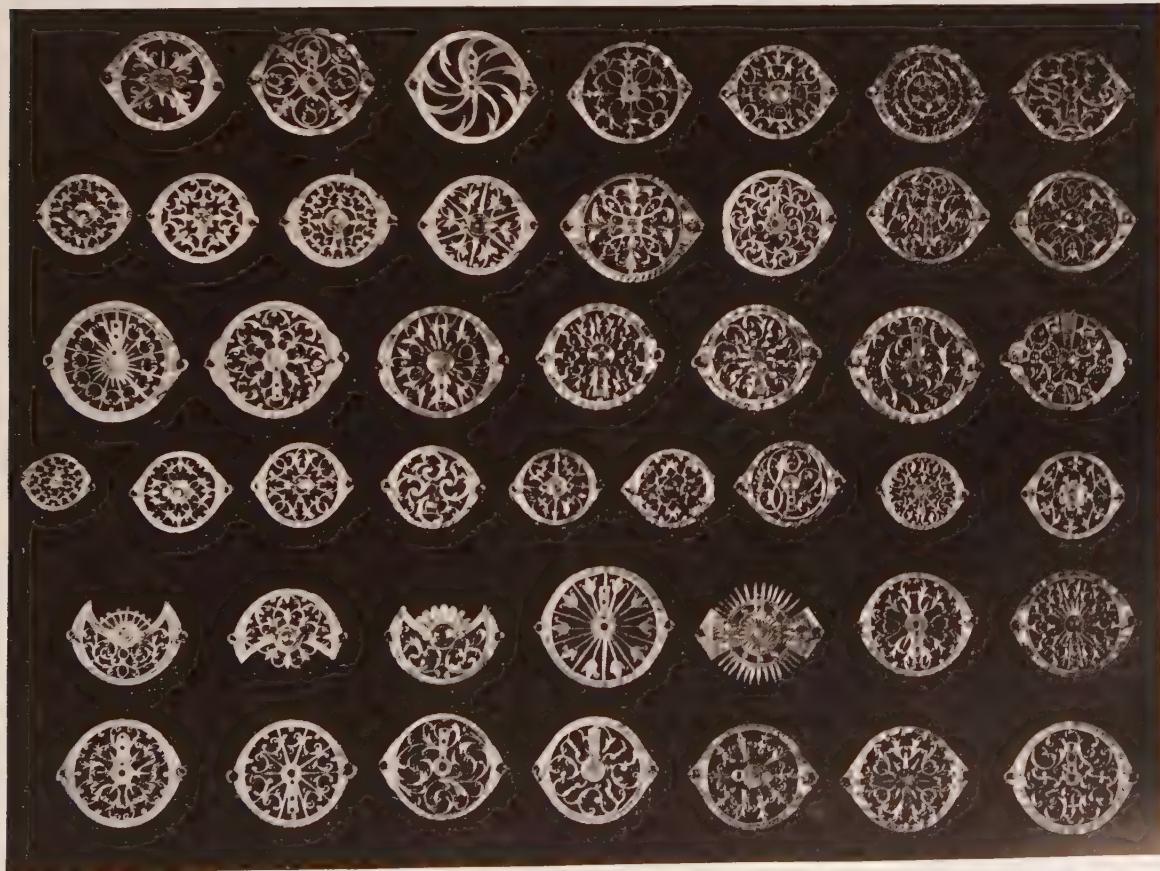


Verge Watch-Cocks

By R. A. Reckless

THE subject of verge watch-cocks has already been discussed in two previous numbers of *THE CONNOISSEUR*. The information given by Mr. Falcke must have proved of great use to all collectors of these beautiful little things. It certainly has to me. I had barely a dozen when his first article on them was published, and since then, in about three and a half years, I have collected over two

hundred, many of them very fine specimens. They are unfortunately becoming rare to pick up; a few years ago they were common enough and accounted of no value by watchmakers, who often sold them for a few pence per dozen. Nowadays I consider myself lucky to get any worth collecting for less than a shilling each. The French watch-cocks appear to change more in their style of decoration than the



No. I.—SOME FRENCH WATCH-COCKS



NO. II.—ENGLISH WATCH-COCKS

English ones. Some of the early French ones had a foot, which was later exchanged for two very small arms termed "oreillettes." These in time seem to have shrunk into the cock, which is almost circular in shape, having a small hole at each side for the screws to attach it to the plate. During the reign of Louis XIV. the cocks were very large and massive, occasionally reaching the size of a five-franc piece. These latter, of course, are not to be found except in museums, but occasionally one comes across a large old one. The carving was generally rich and heavy, some of the foremost engravers of the day being employed upon them. These are rare in England, at all events. I have only six of them, and have not seen any elsewhere except in museum collections. The designs of later dates became much lighter in character, and on many the piercing and carving is exceedingly delicate. The workmen must have had remarkably steady hands, as one slip of the tool would have swept the whole design away. At the time of Napoleon's victories in Egypt the craze for palm-tree decoration came into vogue, just as in England the introduction of tulips by William of Orange resulted in that flower being used for many decorative purposes—as an example, the "tulip" pillars in watches of that period. So palm-

leaves were frequently depicted in French watch-cocks. The Empire period is also represented by graceful wreaths, festoons, and circular ornament.

No. i. shows some French cocks, two of them initialled, and one very tiny one which is uncommon. Three of these in the second row are peculiar in shape, being semi-circular; next to them are two showing palm-leaves.

On No. ii. are shown some large English ones with open-work feet and wings. A description of these will be found in the January 1910 number. The centre one in the bottom row is silver, my only one. Many watchmakers assert that there are no such things, but I have come across quite a number of them. The price demanded for them is always too high for me, so I have had reluctantly to leave them behind. The bottom right one is a forgery, which would not deceive an infant. The carving is absolutely flat, and there is not a glimmer of gold on it. Next to this is a finely initialled one; unfortunately the foot is broken. The two top rows of No. ii. show some very finely pierced cocks with heads and various devices at the base of the head; one has an hour-glass and scythe. Two of the head ones have crowns worked into the ornament, so presumably they represent monarchs. The extreme

Verge Watch-Cocks



No. III.—GEOMETRIC WATCH-COCKS

left one, second row, is a bust of King George III. when young. Judging by the nose, his was certainly uncommon. The head does not show so well in the print.

No. iii. shows some geometric ones, two with initials and a few with open-work. The bottom left one is very early, judging by the foot, which has no border, and from the design it is probably early French.

There was one year in which English watches were taxed—I think it was 1787. Britten gives it in *Old Clocks and Watches*. To show that the tax was paid, the cocks of that year bear a small oblong criss-cross mark at the base of the foot. The first on row 2 of this plate is an example. It is interesting as giving the exact year in which it was made. I have only seen one other with this mark. The small watch-cock with the large foot is fairly uncommon, I should think; those in this style are usually very large. One cock on the bottom row shows a Rajah.

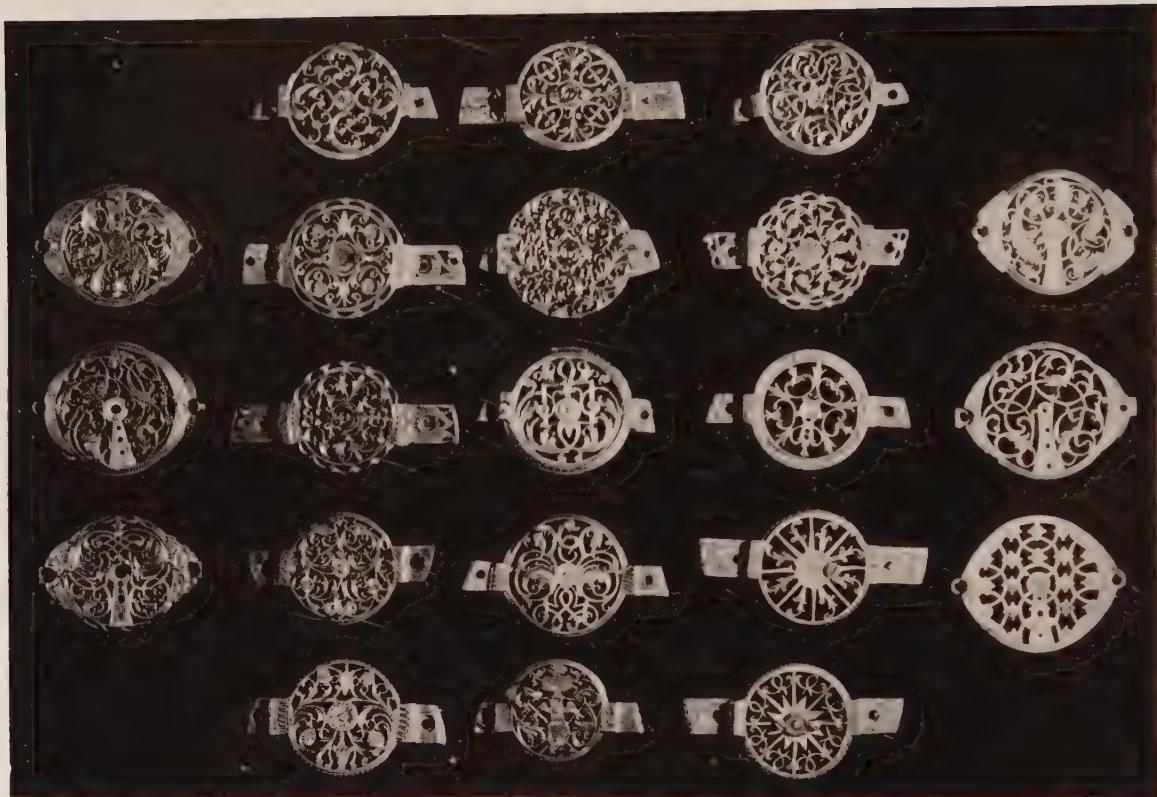
No. iv. shows six old French and a few so-called Dutch cocks. They probably are, but the style was largely copied in England and France. The carving on some of these is very deep, and beautifully done. One of them depicts Father Time, with a determined

expression, two scythes, and a winged hour-glass. The large ones are about the size of a halfpenny.

No. v. shows four watch movements. The small cock is a French one on a Dutch alarm watch. The large English one appears to be also on a Dutch watch, upon the plate of which is engraved, "Baron Utrecht." The other two are a Dutch pendulum, the cock showing Cupid holding a heart, and an English pendulum, having the original thick glass in the cock. The pillars of these four are wide-spreading and very beautifully carved. I once saw a very large English pendulum cock in silver, which I should say was very rare; the man would only sell it on the watch, for which he wanted a considerable sum, so I had to leave it.

I am told that the Americans are buying up watch-cocks wholesale, good and bad—and there are plenty of poor ones—one of the uses to which they put them being to inlay them in furniture. Watch-cocks made into jewellery are very heavy and clumsy-looking—the English ones, at any rate; the foreign ones lend themselves better for that purpose.

I find that the collection of watch-cocks is a most fascinating hobby; the really fine ones are so few and



NO. IV.—FRENCH AND DUTCH WATCH-COCKS

far between that every fresh one found adds zest to the hunt. I have spent many pleasant hours searching for them, and they turn up in the most unexpected

places. One of my most prized ones, the silver one, was found at a chiropodist's, where I had certainly never thought of looking for them!



NO. V.—FOUR WATCH MOVEMENTS

NOTES & QUERIES

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT (No. 100).

DEAR SIR,—I am wondering if any of your readers may recognise the enclosed portrait, and if they have any idea of the name of the artist and where the picture is now. I trust I am not inconveniencing you, and that you can oblige me.

Yours very truly, F. C. STRANGE.

UNIDENTIFIED PORTRAIT (No. 101).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the subject and painter of the portrait of which I send photograph.

Yours truly,
ENQUIRER.

PORTRAIT OF COLONEL PHILLIPS.

SIR.—In the Royal Academy Exhibition of 1821 there was a portrait by Thomas Foster, described as "Colonel Phillips, one of the few gentlemen now living who sailed with Captain Cook." I should be glad to know where the portrait is.

Yours faithfully,
HENRY A.
JOHNSTON.



(100) UNIDENTIFIED PORTRAIT

Re PORTRAIT OF BISHOP FISHER (No. 63, OCTOBER NUMBER).

SIR,—Your correspondent Mr. G. P. Legard must be unaware that Foxe's *Book of Martyrs* is a work manifestly polemical in character and often legendary in its matter, or he would not recommend the enquirer *re* the above-mentioned portrait to go to it for reliable information. For authentic details regarding the bishop's life, your enquirer might consult the MS. volume *Arundel*, 152, in the British Museum,

wherein he will find an almost contemporary life of Fisher by Dr. Hall. Some volumes published by the Record Office, entitled *Letters and Papers of Henry VIII*, also include much interesting matter referring to him. Bridgett's *Life of Fisher* (Burns & Oates) is a concise biography drawn from these and other original sources, and would, no doubt, contain all the particulars your enquirer might desire to know. It may be of interest to him to know that there is no record of



(101) UNIDENTIFIED PORTRAIT

Holbein having painted any portrait of the bishop, but two original red chalk sketches by him exist, one in the Royal Collection at Windsor, the other in the British Museum.

Yours faithfully, E. S. SUTTON
(Issy-les-Moulineaux, France).

UNIDENTIFIED PORTRAIT (No. 77, NOVEMBER NUMBER).

DEAR SIR,—Unidentified picture No. 77 in the November CONNOISSEUR is the portrait of John Casimir, King of Poland, when Cardinal.

Yours very truly, CASIMIR PRZYBYSLAWSKI.

UNIDENTIFIED PORTRAIT (No. 85).

SIR,—In reply to your correspondent, Mabel Fotheringham (Adelaide), I have to say that the portrait she has does not resemble the portrait in the National Portrait Gallery in Edinburgh. I am a great-grandson of the lady, and possess the oil-colour portrait by Bonnar, dated June 29th, 1843, of which the Indian ink drawing in the National Portrait Gallery here is a copy. I sent the December CONNOISSEUR to a grandson of the lady, who often saw

her in early days, and he does not think that the Adelaide portrait resembles his grandmother. He has compared it with a photograph of the old lady. Both he and I would very much like to know the history of the Adelaide picture, and how it comes to be described as a portrait of Mrs. Begg. The *Memoir of Mrs. Begg* was written in Kinross, where your correspondent says it was found.

I am, your obedient servant, A. V. BEGG.

UNIDENTIFIED PORTRAIT (No. 87).

DEAR SIR,—At first sight this evidently fine work reminds me of that of William Hoare, R.A., about whom "G. S." may learn all from my memoir in *Notes and Queries* of December, 1893, and January, 1894. The note as to Wedgwood, however, inclines me more to Thomas Hudson, with the marked influence of Reynolds (his pupil) about this work. Again, as to artist, why not Cotes, R.A., with the assistance of Peter Toms, R.A., in this drapery? As to who the portrait is of, this would be a question more for Mr. Wedgwood to solve, for with the statuette and inverted bowl we have a guide to the probability of its being



(102) UNIDENTIFIED PORTRAIT

one of the partners of his old firm at Etruria—Bentley, T. Brierly, or Flaxman, R.A. If the last-named, who was Josiah Wedgwood's decorative artist, sending him figures from Italy, "G. S." might see the two portraits of him by Romney and Henry Howard, R.A., in the National Portrait Gallery. A most interesting possession.

Yours faithfully,

HAROLD MALET (Colonel).

LELY'S PORTRAIT OF MRS. BRETT.

Mrs. Booth is writing to THE CONNOISSEUR to ask whether the portrait by Sir Peter Lely of Mrs. Brett has been engraved, and if it is possible to find out where the portrait is.

PUBLISHER OF A BOOK.

DEAR SIR,—We are anxious to trace a book issued about a year ago containing an account of Miss

Kennedy and her brothers, whose portrait was painted by Sir Joshua Reynolds, but have been unsuccessful in our search. Can you help us in any way? Thanking you in anticipation,

We are, dear sir, yours faithfully,

HUGH REES LTD.

UNIDENTIFIED PORTRAIT (No. 103).

DEAR SIR,—The picture from which the accompanying photograph has been taken was bought by me in August, 1913, in a small shop in Newport Pagnell, Bucks. The picture was then in a terrible condition from dirt and damp, but I am assured by an expert that it is an undoubted antique, in its original frame. I should be very glad to discover the name of the painter, and also, if possible, the name of the lady. I believe the picture came out of Northamptonshire.

Yours faithfully, LILIAN M. LEVI.

UNIDENTIFIED
PORTRAIT
(No. 102).

DEAR SIR,—I am sending you herewith the photograph of a picture sold to me as belonging to the "Lawrence" school, and should be most grateful if any of the readers of *THE CONNOISSEUR* could identify same, and let me know if it is an original or a copy. "Grove-land" is quite distinct on the canvas, but whether it stands for the name of artist, family, or place, I have no idea. The picture measures 31 in. by 45 in.

Yours faithfully,
J. M. McC.



(103) UNIDENTIFIED PORTRAIT

UNIDENTIFIED
PAINTINGS
(Nos. 104 AND 105).

DEAR SIR,—I should be glad if any of your readers would advise me as to the artist and subject of the pictures of which I send you herewith photographs (these are oil paintings). The one with the single figure measures 2 ft. 9 in. wide by 3 ft. 7 in. in depth, and the one with several figures measures 2 ft. 9 in. wide by 3 ft. in depth. In conclusion, I may say that these pictures are undoubtedly very old.

Thanking you in anticipation,

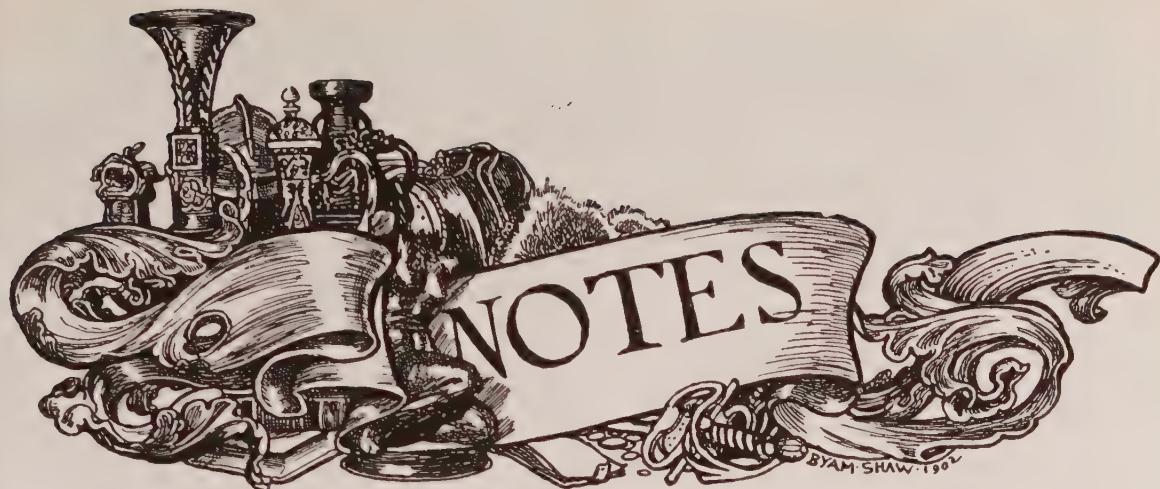
Yours faithfully,
W.J.WIGMORECOOK.



(104) UNIDENTIFIED PAINTING



(105) UNIDENTIFIED PAINTING



To many people in the village of Eccleshill, near Bradford, in the West Riding of Yorkshire, it is a matter of surprise why the present brickworks are called potteries,

Set of Jugs in Brown Earthenware, made fifty years ago at the Manor Potteries, Eccleshill, Bradford, Yorks.

but the latter name was given to it when all forms of the potter's art were made there, both from a domestic and artistic effect.

The industry at the time found employment for a large number of people, and the quarry from where the clay was got was of a rich description, suitable in every way for getting the best effects on the things made. But the potter has left the district, and the only remains of the beautiful brown glazed pitchers and jugs that were formed there are those which every now and again collectors can pick up in outlandish places, and those treasured by the villagers as having been made at these potteries. The three shown in the illustration are examples of what was done originally at the Manor Potteries.

The Manor Potteries mentioned are some three miles out of the city of Bradford, and they were at one time a thriving pottery, though at the present time bricks only are made there, the potter's art having been given up some forty-six years ago due to two factors, namely, (1) the demand for bricks and fire-clay, (2) the lack of skilled workers for the artistic goods.

UP till 1727 Hogarth was known only as an engraver, but about this time took to oil painting.

"The Laughing Audience," painted by Wm. Hogarth, about 1730

His earliest pictures were designs for masquerade tickets, of which *The Laughing Audience* was one. It represents the interior of part of a theatre, perhaps Drury Lane. In those days orange women were not only allowed outside but also inside the theatre. The picture is now in the collection of Dr. M. A. Goldstein, of St. Louis, Mo., U.S.A.



SET OF JUGS IN BROWN EARTHENWARE, MADE FIFTY YEARS AGO AT THE MANOR POTTERIES, ECCLESHILL



"THE LAUGHING AUDIENCE"

PAINTED BY WM. HOGARTH, ABOUT 1730

THE work-table illustrated on the opposite page is of satin-wood and of the Hepplewhite period, as is denoted by the elegant shaped legs. Originally beneath the drawers there was a work-bag, but this is now missing. The other piece, a walnut marqueterie lady's writing bureau, on square moulded legs and cross framing, is of the period of the second Charles. The interior contains eight small drawers with marqueterie fronts to match the general work.

**Satin-wood
Work-table and
Marqueterie
Writing Bureau**

"Portrait of Her Majesty Queen Charlotte with the Princess Royal." Canvas, 88 in. by 58 in.

SPEAKING of this picture, Lionel Cust, M.V.O., observes that:—"Francis Cotes was the son of

Robert Cotes, an Irish apothecary in London. He became a pupil of George Knapton, the portrait painter, and under him learnt to draw portraits in crayon, a style in which he particularly excelled. Many of his portraits in oil were of great excellence, and were painted in rivalry of Sir Joshua Reynolds. For a time he was the fashion at London and at Bath. Cotes was a member of the Incorporated Society of Artists, and one of the seceding artists who formed the original members of the Royal Academy at its foundation, 1768. He died prematurely in 1770 at Richmond, in Surrey. His brother, Samuel Cotes, was a miniature painter.

"There are two excellent crayon portraits of Princess Louisa and Princess Caroline Matilda, the daughters of Frederick, Prince of Wales, now at

Notes



SATIN-WOOD WORK-TABLE

Windsor Castle. A fine double portrait of the same two princesses, at full length, is in Buckingham Palace.

"The queen is seated at full length with the infant Princess Royal asleep on her lap. The queen holds up her finger to command silence, lest the child should be awakened. *Signed, F. Cotes, Pxt., 1767.*

"H.R.H. Charlotte Augusta Matilda, Princess Royal, was born at Buckingham House on September 29th, 1766, and was the fourth child of George III. and Queen Charlotte. In May, 1797, she was married to Frederick William Charles, Prince of Wurtemburg, who became king in 1806. She survived him and died in 1828. This painting was engraved by William Wynne Ryland and published in July, 1770. This portrait was formerly in the White Drawing Room at Windsor Castle, where it had been reduced to the size of $50\frac{3}{4}$ in. by $40\frac{1}{2}$ in. in order to fill a prescribed space upon the walls, the folded portions being turned back. On the accession of King Edward VII. the picture was removed, and the canvas repaired and restored to its original size. The restored painting was then placed in the private sitting-room of H.M. Queen Alexandra.

"Cotes executed some reduced versions of this group in pastel. One of these is in the Royal Collection at Buckingham Palace, and another is in the possession of the Duke of Northumberland."

The same authority says of the *Portrait of M. Charles Alexandre de Calonne* (canvas, 61 in. by $51\frac{1}{4}$ in.):—"Marie Louise Elisabeth Vigée was one of the few female artists who in any country attained to the front rank of her profession. She was born in Paris,

and showed her artistic powers quite early in life. She married Jean Baptiste Pierre Le Brun, a picture collector and dealer, and was thus able to study the works of the best masters. On her return to Paris she became the fashion as a portrait painter, but her fame rests to a great extent on the patronage extended to her by the queen, Marie Antoinette, and the numerous portraits which she was able to paint of the queen before the royal family was engulfed in the horrors of the French Revolution. In this way Madame Le Brun has to some extent left her mark upon history.

"Among her sitters and her intimate friends was that brilliant and dangerous courtier and statesman, Charles Alexandre de Calonne. Gossip did not scruple to couple their names in a scandalous connection, but there was not the slightest foundation



CHARLES II. WRITING BUREAU

for the charge. Calonne was known to be frivolous and unscrupulous, though clever and audacious. Perhaps Louis XVI. made no greater mistake than when in 1783 he appointed Calonne to be Controller-General of Finance. The state of the royal exchequer was almost desperate, and it needed a man with the daring of Calonne to assume the responsibilities attached to the post. Probably no financier could have succeeded in retrieving the situation, and Calonne certainly did his best to save the king from bankruptcy. But the loans and taxation necessary for this purpose were constantly increasing. Calonne got more and more reckless. He never enjoyed the confidence of the people, who clamoured for the recall of Necker, the Swiss financier. When Calonne fell from power in 1787 he had done more to promote the ensuing revolution than any other statesman, and his subsequent attempts to justify himself only shifted the blame and responsibility on to the unfortunate king. Fortunately for himself, Calonne escaped to England before the fury of the revolution began, or he would have certainly been one of its first victims.

"This portrait was painted by Madame Le Brun in 1784, and exhibited at the Salon in 1785, when Calonne was at the height of his power, and Mdlle. Sophie Arnould, the celebrated singer, said of it jestingly that 'Madame Le Brun lui a coupé les jambes, afin qu'il reste en place.' It was brought by Calonne to England, and passed into the possession of the Prince Regent at Carlton House. It was subsequently removed to Windsor Castle, where it now hangs in the corridor."

I SEND herewith a photograph of a curious Chinese plate belonging to a friend of mine in Portugal, who is anxious to obtain an opinion on Curious Chinese Plate it. It has been shown to the best experts in Manchester, but none of them can recognise it as like anything they have seen before. The size is $9\frac{1}{2}$ inches, and the material a heavy porcelain. The design of the border terra-cotta painting under the glaze, the centre design of European



CURIOUS CHINESE PLATE

late seventeenth or early eighteenth century style, and the reserves on the border are over glaze enamel, in rather dull shades, and are evidently a Chinese attempt at drawing European subjects. Portugal, from its very early connection with the East, is the home of many rarities in porcelain not to be found elsewhere. I hope that you will consider the photograph interesting enough to publish in your magazine, and

possibly some of your readers can throw some light on the matter.

THE chance-found relic of bygone days has more appeal to the student of archaeology than the better

Some Curious Relics

preserved specimen which lacks a history, for it is this appeal that causes a seemingly worthless object to suddenly attain peculiar interest in the eyes of the connoisseur.

By the history of such finds we mean, of course, an account of its discovery in some unexpected place, for the old associations—and very grim indeed must some of them have been—are lost beyond recall. If these relics could only speak and tell us what sudden impulse caused a man to thrust his rapier or gauntlet into some crack where they would lie untouched for centuries, their stories would prove stirring reading.

Such a relic is in the possession of Mrs. Dawson Scott, Brent House, Penrith, Cumberland. It is a seventeenth-century gauntlet of leather, sadly decayed, which was found hidden in the thatch of "The Moat," Lisworney, Glamorganshire, on August 17th, 1864. When discovered, the glove was stuffed full of coins representing each reign from Philip and Mary to Charles I., inclusive. What a romance might be woven around this decayed scrap of leather, doubtless the property of some fugitive royalist in the great civil war, who had hidden all his available cash in it with a view to returning later when pursuit had ceased, and then going away to face his death, or, worse still, the plantations.

Old country cottages have often yielded up, in the course of repair, secrets which have been guarded as

These are to Certifie all whom it may concerne that
the bearer here of, Christopher Mather was an
Souldier in the Right Hender the Earle of Bath
Company under my Command, and was sent aff
Tahgore and therre receivide a wounde in his
thigh in his Maj^t Service which hath much
disabled him of getting his Limbhood by his
workes Queen Under my hand and Seale
at his Maj^t Regall Cittadel of Plymouth
this 30th day of June Anno: Domini: 1673

John Piper

CHARACTER GIVEN TO A SOLDIER BY CAPTAIN PIPER IN 1673

jealously as the proverbial family skeleton, some of the "finds" made in this way being most instructive. For instance, there is the well-known case of a carved ivory powder-flask, found in the upper wall of a house at Glastonbury in 1833, which is thought to have belonged to someone connected with the rebel army under Monmouth, which sustained such a crushing defeat at Sedgemoor.

This valuable relic, which is carved with a representation of a nude female figure supporting a cornucopia, is not quite complete, for the silver mountings, stamped with a coronet, have vanished, although they were intact when the piece was found. The flask is at present in the Glastonbury Museum.

A sentimentalist might find some food for reflection

in the carving described, which would almost seem to have ironical reference to the plenty and good fortune which so seldom seemed to dance attendance on the luckless Duke of Monmouth.

Mr. C. R. B. Barrett, the Essex historian, tells how a traveller in a village near Naseby witnessed the following incident:—Whilst passing a cottage of which the thatch was being removed, three rapiers were brought to light. They were of early seventeenth century date, two of them being boys' swords. Perhaps the property of a father and his two sons, they had, on account of their quality, been thrust away during the great rout which followed the battle, as being of too incriminating a nature to be retained with safety.

The Connoisseur

Interesting Document of the Period of Charles I.

THROUGH the courtesy of Mr. William T. Piper, of Beckenham, we are enabled to give a reproduction of an interesting document of the Charles I. period, namely a soldier's character, given by Captain Piper in the year 1673.

THE most valuable and well-known collections of the late Baron Albert von Oppenheim will be sold

**Sale at Berlin
of the Art
Collection
of the late
Baron Albert
von Oppenheim
at Cöln
(Cologne)**

by auction this autumn at *Berlin*, in Rudolph Lepke's sale-rooms, under the common direction of the two firms—Hugo Helbing of Munich and Rudolph Lepke's Kunst-Auctions-Haus of Berlin.

The first part contains the famous picture collection by the masters of the fifteenth to the seventeenth century. The masterpiece of Petrus Christus must be mentioned first; besides, there is a great number of other remarkable works by Quentin Massys, Gérard David, Rembrandt, Frans Hals, Rubens, Pieter de Hooch, Van Dyck, Hobbema, Ruisdael, Jan Steen, Terborgh, Teniers, Cuyp.

The second part consists of Oppenheim's objects of art, as his collection of jugs, stained-glass windows of the early Gothic period, sculptures, Limoges enamels, furniture, etc.

Dr. Bode has undertaken to compose the catalogue of the pictures, and Dr. von Falke that of the objects of art.

ONE of the finest collections of Chinese curios, consisting of scrolls, brasses, bronzes, pictures, porcelain, china-ware, jade ornaments, etc., has just been sold to His Royal Highness the Crown Prince of Sweden, writes an occasional contributor from Bombay. The purchase price is £50,000. The collection, which was gathered at Tientsin and other places during the Boxer troubles, came from the Imperial Palace and other buildings at Peking, and was secured by Mr. E. A. Strehlneck, an official on the Shanghai staff of the Chinese Marine Customs. The collection, some of the relics of which are hundreds of years old, is well known to connoisseurs, and has attracted a great deal of attention from dealers and travellers. One of the conditions of the sale is that the collection is to remain intact and is to be known as the Strehlneck collection. Mr. Strehlneck is going to write a history of the relics.

Apropos the subject of Chinese curios, the *North China Herald* recently published an interesting

article on Chinese art fakes, in the course of which the writer stated that a thorough examination of Chinese "old masters" in some of the European museums might provide surprising revelations.

In the opinion of the few who are competent to judge, he says, the present-day standard of Chinese art is low, while within the last decade the market for Chinese art work of all kinds has extensively widened. Genuine enthusiasts and connoisseurs have been joined by hundreds of small collectors, equally as enthusiastic, but perhaps meagrely equipped in expert knowledge. Agents have therefore ransacked the country for things to complete private collections and overflow into the auction-rooms of Europe and America.

The Chinese have risen to the occasion, and with their inborn courtesy and desire to please, they have been loath to discourage the new zeal for the ingathering of artistic treasures. When the supply of "old masters" in pictures, bronze, and porcelain began to diminish, means were invented for replenishing the stock, and the work has been brought to a fine art. There are crowds of artists at work upon pictures destined for sale as "old masters" of all the great periods in Chinese art. The industry thrives at Shanghai in the French concession, and other centres are Foochow, Shaohsing, Yangchow, and Soochow. Shanghai and Peking are the chief distributing centres.

Copper and zinc are used in place of the old bronze composed of gold, silver, and other metals. In addition to the use of acids, other means, peculiarly Chinese, are adopted to produce the effect of age. The imitations are so cleverly finished that the deception can only be observed after long acquaintance with genuine old bronzes. Consequently, the work meets with a ready sale at good prices, and much of it is at present receiving the homage in Europe which emphatically is not due to it.

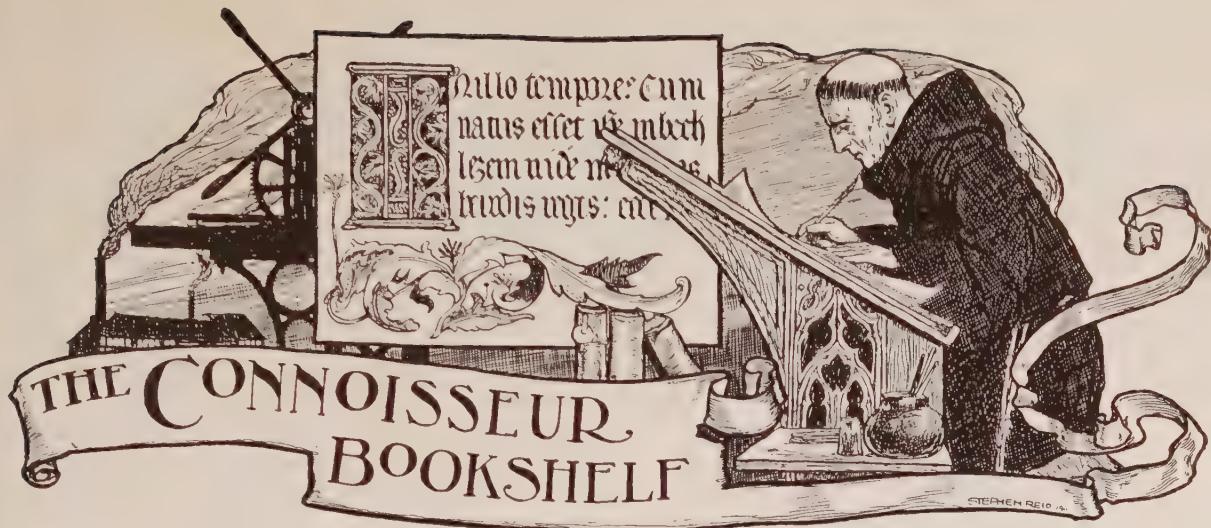
But this reference to the shadier side of Chinese "art" should not be allowed to convey too pessimistic a picture. Very fine work is still being produced. For example, two of the most famous Chinese artists of to-day—the two Woos—are now resident in Shanghai. Both are landscape artists, and much of their work is in the style of the masters of the Sung dynasty (960-1127). Their work, it is considered by experts, will stand the test of time. It should be added that the majority of authentic old Chinese pictures go to Japan, Tokio being a better market than London, Paris, or Berlin.



EVENING GLOW, ST. MARK'S, VENICE

BY MISS HELEN DONALD-SMITH

At the Dowdeswell Galleries



PROBABLY Mr. Laurence Binyon would be the first to acknowledge that the illustrations to the sumptuous

**"The Art of
Botticelli"**
By Laurence
Binyon
(Macmillan &
Co., Limited
£12 12s. net)

folio volume on *The Art of Botticelli* form an even more important factor of its contents than even his letterpress. One may indeed pass over the frontispiece somewhat lightly, as regards its connection with the great Florentine artist, for however much an original signed etching of Mr. Muirhead Bone may be prized, its theme, *A Tuscan Farm near Botticelli's Birthplace*, is only indirectly connected with the contents of the volume, and the plate

might be transferred to a frame—an honour which it well deserves—without diminishing the interest of the book. The other twenty-three plates, all in colour, come within a different category, for they constitute what is perhaps the finest series of reproductions after Botticelli's greater works that has yet been issued. They are rich in tone without being garish, and give the colour-quality and feeling of the originals with singular success. The comparatively large scale on which they are executed—the plates average about nine inches by eight inches each, without including the margin—makes them of sufficient importance to be something more than mere records of form and colour; they are beautiful pictures



BY GOYA, AT THE ROYAL ACADEMY OF ST. FERDINAND

FROM "FRANCESCO GOYA," BY HUGH STOKES (JENKINS)

[Photo Anderson]

The Connoisseur

in themselves, and to those who have not opportunity to see Botticelli's originals in the various continental galleries, they should constitute a valuable epitome of his painting.

Mr. Binyon has not attempted to give us a new life of Botticelli. As he points out in his preface, Mr. Herbert Horne has so thoroughly explored the records of the artist's career as to leave little scope for later workers in the same field of research. Mr. Binyon's book, as is implied by its sub-title, "An Essay in Pictorial Criticism," is chiefly devoted to formulating an estimate of Botticelli's work in its relation to the art of his time and to modern feeling and criticism. At the outset Mr. Binyon is faced with an enigma. The message to which Botticelli gave utterance was accepted by his contemporaries, and then became meaningless to future generations, until the English of the late Victorian era rediscovered its truth and beauty. How completely the influence of Botticelli's art had lapsed in the meanwhile was shown by a remark made by a critic concerning the picture of *La Derelitta* attributed to the painter. The suggestion was hazarded that the picture might be a modern work. "If so," said the critic, "it is by a nineteenth-century hand; it must either be of the fifteenth century or nineteenth; nothing between." Mr. Binyon comments, "It took no thought to realize at once the truth of this remark," and adds, "Yet how singular this is, that three whole centuries should elapse during which it was quite inconceivable that a painter should feel, and see, and draw in this particular way, and that a fourth century should supervene in which once again it was possible."

The first portion of the book is occupied with a solution of this enigma. Mr. Binyon points out that to Botticelli's contemporaries it was "his constructive power, his judgment and fine sense of proportion" that appealed most strongly; "they admired the energy and character of his figures, with the 'manly air' of their heads; but his poetical sentiment and the strange wistfulness of expression with which he invests the faces of even his most beautiful women were passed unnoticed." Yet it is to the sentiment and the peculiar fantasy of his art that it owes its chief charm to modern eyes. This quality of uniqueness, which invests the art of Botticelli, originated from the painter being influenced by the Renaissance in a different way to his contemporaries. They accepted it intellectually without complete understanding, and so the antique appeared to them merely as a realization of physical beauty; "a glorification of the sublime powers of individual personality," and the religious feeling which had inspired the noblest forms of Greek art was ignored. In this way "the Renaissance, by its intellectual one-sidedness, failed to grasp and stir the common heart; it failed to ally itself with what was deepest in humanity . . . it caused the religious art of Italy to become rhetorical, and it did not make the pagan themes religious. Botticelli was a child of the Renaissance; but he was not wholly of it." In his earlier work he showed that he had all the power to master the naturalism of the Renaissance movement, but, instead of attempting to assimilate it, he appeared in his later productions to be rather harking

backwards; and his art became "more and more an expression of the spirit and its emotions." He was not in touch with his times, and so his work is marked with "that sense of displacement or loss which seems to haunt the figures of Botticelli's painting," and which Mr. Binyon suggests is "a reflection of something in the painter's inner nature, which was never wholly at home in the world in which he found himself." It is this which makes his work so curiously modern in feeling, for "in so far as we desire to find in our art as in our lives a true and full expression of our whole natures, we too are conscious of strife and trouble and conflict within ourselves, in face of a universe discovered to be so vast and unimaginably complex: in us, too, is a sense of loss, and with that sense a thirst to recover what we have lost, to hope and to re-create."

If Mr. Binyon has not attempted to give us any new facts regarding Botticelli's life and career, he has set down what is known in a full and interesting manner, and his criticisms of the artist's pictures are both original and helpful. The charm and interest of his book is heightened by the beautiful style in which it is written. No more picturesque work on the art of the Italian Renaissance has appeared since the days of Paer, and it is informed with a greater technical knowledge and more informed criticism than was possessed by that master of English prose.

A BOOK ON EGYPTIAN ART BY SUCH A LEADING AUTHORITY AS SIR GASTON MASPERO IS TO BE WARMLY WELCOMED, EVEN

"Egyptian Art"
By Sir Gaston
Maspero
Translated by
Elizabeth Lee
(T. Fisher
Unwin. 15s. net)

THOUGH IT DOES NOT FORM A SYSTEMATIC SURVEY OF THE WHOLE THEME, BUT CONSISTS OF A SERIES OF INDEPENDENT ARTICLES ON SOME OF THE MOST INTERESTING EXAMPLES OF ANCIENT EGYPTIAN STATUARY AND METAL-WORK. IN A SENSE, THESE ARTICLES ARE NOT UP-TO-DATE; ALL OF THEM HAVE BEEN PUBLISHED BEFORE IN SOME OF THE LEADING FRENCH ART JOURNALS, AND SOME OF THEM WERE WRITTEN AS FAR BACK AS THIRTY YEARS AGO. THERE IS NOTHING IN THEM WHICH NEEDS TO BE REWRITTEN OR ALTERED, BUT THE THEORIES WHICH THEY ADVOCATE ARE NOW ACCEPTED FACTS, FOR SINCE THE EARLIEST OF THE PAPERS WERE WRITTEN SIR GASTON HAS CONVINCED EGYPTOLOGISTS OF THE SOUNDNESS OF HIS VIEWS. THE HASTY READER MAY THUS BE LED TO FORM SOME ERRONEOUS CONCLUSIONS, NOT CONCERNING THE FACTS ENUNCIATED BY THE AUTHOR, BUT AS TO THE VIEWS HELD BY OTHER LEADING AUTHORITIES, FOR SIR GASTON'S ARGUMENTS ARE OCCASIONALLY LEVELLED AGAINST AN OPPONITION WHICH HAS LONG SINCE CEASED. ONCE THIS FACT IS ACCEPTED, HOWEVER, AND THE WORK BECOMES OF ALMOST GREATER VALUE TO THE GENERAL READER THAN IF IT WAS FRESHLY WRITTEN; FOR SAVANTS ARE APT TO TAKE FOR GRANTED THAT ALL THE PREVIOUSLY KNOWN INFORMATION BEARING ON A SUBJECT IS AT THE COMMAND OF THEIR AUDIENCE, AND THUS NEGLECT TO PUT THE LATTER IN POSSESSION OF THE FACTS ON WHICH THEY BASE THEIR LATEST CONCLUSIONS. THUS THE OPENING PAPER ON EGYPTIAN STATUARY GIVES THE REASONS FOR DIFFERENTIATING THE VARIOUS PHASES OF IT AMONG SEPARATE SCHOOLS, INSTEAD (AS WAS FORMERLY THE CASE) OF TREATING IT AS THE PRODUCTION OF A SINGLE UNIQUE ART, IDENTICAL FROM ONE EXTREMITY OF EGYPT



KING KHOUNIATONOU, AT THE CAIRO MUSEUM

FROM "EGYPTIAN ART," BY GASTON MASPERO (UNWIN)

to the other. So too with the other essays; they speak of discoveries made a few years back, in some instances a decade or two ago, as though they were recent, but this does not mitigate the value of the descriptions of the things discovered, and the uses for which they were intended. The volume contains a most interesting account of various typical phases of Egyptian art, full of expert knowledge, set down in a manner which even the most embryo of Egyptologists can understand and enjoy. Words of praise should be given to the numerous excellent plates contained in the work, and also to the felicity of Miss Elizabeth Lee's translation.

AT a time when there is a more resolute attempt being made to challenge English naval supremacy than has occurred since the time of Nelson, the issue of Lieutenant Lecky's history of *The King's Ships* is singularly opportune. Here is a full and graphic account of the "price of admiralty" paid by England in the form of endless battle against the hostile forces of man and the elements, which has paved the ocean with our dead. It is not merely an account of the ships of the present navy, but also of

"The King's
Ships," by
Halton Sterling
Lecky. (Horace
Muirhead
Vol. II. £2 2s.)

The Connoisseur

their predecessors of Nelson's, Rodney's, Blake's, and Drake's times, going right back, indeed, to the period of Alfred. The present volume includes an account of all the vessels whose names occur in alphabetical sequence between those of *Cadmus* and *Encounter*, and, like its predecessor, is profusely illustrated with plates taken from contemporary sources of various of the ships mentioned and the actions in which they participated. The work is a mine of information, and many curious facts can be gleaned from turning over its pages. The titles of some of the vessels which have figured on the Admiralty list in past times would hardly commend themselves to the present board: the *Charming Jenny* and *Charming Polly* might pass, but the *Captivity* would hardly do so; nor would the *Carousel*, *Christ*, and *Discovery Dagger* seem altogether appropriate to our modern ideas. To examine such a work in extended detail would necessitate too great a demand on our space, but some idea of its scope and magnitude may be gleaned by taking a single name and looking through records of the various vessels which have sailed under it. The *Eagle* is a typical instance. The first ship of the name was bought for the Navy in 1592 and used as a hulk; her successor, an East India Company's ship, took part in a two days' encounter with a Portuguese fleet, in which the latter were beaten. The third *Eagle* was captured from the Dunkirkers in 1650, and, though only a 12-gun vessel, helped in securing the victory over the Dutch in 1653, known as the battle of Portland. Her successor was launched by the Commonwealth in 1654; it participated in the victory gained over the Dutch off Lowestoft in 1665, and in various operations against Algerine pirates. The fifth *Eagle* was captured by the Dutch in 1666; the sixth, launched in 1692, took part in the victory of La Hogue, in the landing at Rota in 1702 and the capture of Gibraltar in 1704, and was ultimately lost with all hands. The seventh, eighth, and ninth of the name did not see active service, but the tenth captured five French ships of war at different times and assisted in two fleet actions; the twelfth went through the War of Independence, and the bloody but indecisive series of battles against Admiral de Suffren off the East Indies; and the fourteenth was vigorously employed against the French in the Mediterranean, and finally converted into a training ship. This record, which is given in detail, occupies fourteen pages of Lieutenant Lecky's work, and is illustrated with thirteen plates. It is but one of many similar interesting histories which the author has rescued from comparative oblivion. His book is valuable as the first systematic history of the ships in the Royal Navy.

"Francesco Goya," by Hugh Stokes
(Herbert Jenkins. 10s. 6d. net)

As the flaming forth of a seemingly extinct volcano attracts more attention than the continuous activity of one which has never been dormant, so the coming into being of the art of Goya, from among the dead ashes of the Spanish school, has evoked an amount of interest

in his work which would not have been vouchsafed to it had it been born in happier times and amid more auspicious surroundings. Of recent years the interest in Goya has increased rather than abated, for Goya is "emphatically one of the moderns; he is an artist of temperament rather than technique, and his influence is shown in the work of men who, like Manet, have wholly revolted from academic tradition. Whether this influence is altogether healthy is another matter. Mr. Hugh Stokes, in his life of the artist, tells us "it has hardly commenced," which would seem to prophesy its indefinite extension in the future. Yet one doubts this. We have lately been surfeited with the attempted expression of personality in art, and the lengths to which some of the extremists have gone is already bringing about a reaction. This will be in the direction of good craftsmanship; the artist, no matter how original his ideas, will be required to express them in the terms of art—and of competent art. To do this he will have to seek another guide than Goya. For Goya was an artist whose imagination was greater than his power of expression, and in technical attainment he is inferior to many a master who possessed not a tithe of his imagination. Luzan, an artist who shone better as a teacher than as a painter, was Goya's first master. The pupil left him when nineteen, and appears henceforth to have picked up what knowledge he could from studying at the royal picture galleries, then the finest in Europe. He had to flee to Madrid to escape punishment from the ecclesiastical authorities for his participation in the street-fights, which sometimes partook of the nature of battles. He is said to have made his way to Southern Spain in the capacity of a bull-fighter, and in this profession to have earned enough to pay his passage to Italy, where he arrived in 1769, aged twenty-three. A tradition, not without probability, records that he was expelled from Rome for an attempt to abduct a nun. Launched back into Spain, with some reputation as an artist, he earned money by painting frescoes in cathedrals. The influence of Raphael Mengs procured Goya's introduction to the royal court at Madrid, and thenceforth Goya's life, with certain interruptions, was passed almost wholly in the Spanish capital or the immediate neighbourhood, though he actually died in exile. Goya's art reflects the turbulence of his nature; it bursts out into a wild exuberance in *Los Caprichos*, and descends into the depths of human horror in *Los desastres de la Guerra*. His greatest works are those which are replete with passion, like the *Dos de Mayo*, where men in the throes of a death-struggle are set down with a realism which has never been surpassed. Goya's best known paintings are his portraits, which, strangely unequal in quality, exemplify his art at its best and worst. In his colour-vision he was the forerunner of Manet and the moderns, and whether the great esteem in which his works are at present held is exaggerated or not, he must for all time remain one of the most noteworthy figures in modern art. Mr. Hugh Stokes has given an excellent biography of the artist, prefaced by an account of his predecessors in Spanish art. His criticisms of

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Goya's works, though appreciative, never descend to indiscriminate eulogy, while he has compiled a full and valuable list of the pictures, etchings, and lithographs of the master. The interest of the volume is much heightened by the numerous illustrations, which are generally of high quality.

THE province of Flanders, which gives its name to the language, literature, and art of Belgium, is less than a

**"Art in
Flanders," by
Max Rooses
Ars Una Series
(William
Heinemann
6s. net)**

quarter of the area of the country; but even the whole kingdom occupies an insignificant space on the map of Europe. It is curious that this small land, which for long centuries existed merely as an appendage to one or other of the great powers, should have evolved an art which, perhaps, is inferior only to that of Greece or Italy in the influence it has exerted over the aesthetic destinies of mankind. The history of art in Flanders, as recounted by Professor Max Rooses, may be said to resolve itself into three great epochs—the period of the primitives, which lasted until the sixteenth century; the period when Italian influence predominated; and the after-time when the genius of Rubens had diverted Flemish art back into its national channels. The first period may be said to have reached its apogee in the work of the Van Eycks, who revolutionized painting in Europe by perfecting the process of oil-painting. Contemporary with them were Robert Campin and his pupil, Jacques Dares, whose productions have only recently received the distinction they deserve; while in the works of their followers and successors, Rogier van der Weyden, Dierick Bouts, Hugo van der Goes, Hans Memlinc, Gheeraert David, Quentin Massys, Marinus van Roymerswael, and Joachim de Patinir, there sets in a period of gradual declension. The Italianized period produced many minor masters, but hardly one of the first rank. Its beginnings are well exemplified in the *Adoration of the Kings*, by Jean Gossaert of Mabuse, in the National Gallery, a picture which Professor Max Rooses neglects to mention; and it produced a number of portrait painters like Antonio Moro, the Pourbus family, and others whose work is little inferior to the best. With the advent of Rubens and Van Dyck, Flemish art reached its greatest height, and exercised a profound influence over that of other countries, more especially that of England. The works of Van Dyck maintained a strong ascendancy over English portraiture until the time of Reynolds, and that their inspiration continued through the portraits of Gainsborough is still an important factor in our national art. Nor have the later Flemish painters been without followers on this side of the North Sea. The works of Alfred Stevens, Jan van Beers, Henri Leys, Eugene Verboeckhoven, and many others, which have been extensively bought in England, have all made their presence felt in the art of this country. Professor Max Rooses' book should therefore be especially welcome to English readers. No other work on the theme contains such an amount of condensed information. It forms a most valuable addition to a valuable series.

Like its predecessors, it is profusely illustrated—the plates in colour are not quite of such high quality as the numerous half-tone blocks—and deals with architecture and sculpture as well as painting.

A MOST complete survey of seventeenth-century costume is provided by Herr Max von Boehn in his handy-sized

**"Die Mode im
Sietzehnten
Jahrhundert"
Von Max
von Boehn
(F. Bruckmann,
München
6.50 marks)**

volume. The author has ransacked the pictorial art of the period to provide illustrations for his theme, and many of the finest portraits and costume pictures of England and the Continent have been reproduced. The era opened with the last years of Queen Elizabeth, who died in 1603. In her presentment we are introduced to the exaggerated ruff, so brobdingnagian in its proportions that, according to Howell, "twenty shillings were us'd to be paid for the starching" of one; the farthingale, ancestor of its smaller descendants, the hoop and crinoline; and garments padded to such an extraordinary size that their wearers must have felt as though they were enveloped in small haystacks. Even then such a mode was becoming old-fashioned. Through the reign of James I. there can be traced a constant effort, if not towards simplification, at least towards comfort; the dresses become divested of something of their superfluity, and the ruff, instead of towering heavenwards, projects only horizontally, having not unfrequently the appearance of an exaggerated ham-frill. Even then, however, they were anticipations of the more picturesque elegance of the Charles I. period. In the well-known portrait of himself and Isabella Brant, painted in 1610, Rubens is wearing a soft lace collar, low at the neck and falling gracefully over his shoulders. The etchings of Callot and Bosse introduce us to the swaggering cavaliers of the *Three Musketeers* period, gorgeously attired yet not so as to impede their movements, their cloaks serving them as a useful buckler in parrying an antagonist's sword. But the fashions of the various countries were by no means simultaneous in their application, nor did the raiment of the various classes of nobility and gentry of a single country always follow in the same groove. Herr von Boehn, however, is an indefatigable guide, and has accumulated together illustrations of all the different vagaries of costume in whatever portions of civilized Europe they were worn, leaving us finally among the full wigs and broad-skirted coats of the late Louis XIV. period. His text on the theme is equally valuable as the illustrations, and for either of them the book would be well worth the buying.

**"Myths of the Hindus and Buddhists," by Sister
Nivedita and Ananda Coomaraswamy
(George G. Harrap & Co. 15s. net)**

THE myths and legends which form, if not the groundwork, at least the embroidery of religions which are accepted by over a third of the inhabitants of the globe, should be of interest to every educated reader, and the handsome volume on the *Myths of the Hindus*

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and Buddhists, which has been issued by Messrs. George G. Harrap and Company, should meet with ready acceptance. By Englishmen especially it should be warmly welcomed; over half of their fellow-subjects are either Hindus or Buddhists, and there is little of Anglo-Indian literature that can be perfectly understood without at least an elementary knowledge of the Hindu mythology. The work was commenced by Sister Nivedita (Margaret E. Noble), well known as one of the leading interpreters of Indian life and literature to Western readers, but her untimely death in 1911 left it uncompleted, and it has been finished by Mr. Ananda K. Coomaraswamy. The myths have been selected, arranged, and condensed in a manner to make them acceptable and easily understandable to the European reader, while the English into which they have been conveyed—easy, fluent, and dignified—makes the reading of them an enjoyable task. Another great attraction to the work is the series of colour-plates from drawings by Indian artists, executed under the supervision of Mr. Abanindro Nāth Tagore, C.I.E., Vice-Principal of the Calcutta School of Art, who has himself contributed some of the pictures. The decorative feeling and subtle colour-quality exemplified in these works irresistibly invites comparison with the art of China and Japan. In the “Victory of Buddha,” by Mr. Tagore, one finds an exposition of beautiful and tender tonal harmony, such as is exemplified in the works of Whistler, or in the best pictorial art of the Far East, and this is impregnated with a profound mysticism which elevates into a religious utterance as distinguished from the mere expression of the beautiful. The other examples of this artist are marked by the same quality, and it is shown, though not to the same extent, in the work of the other illustrators. Of these, Mr. K. Venkatappa shows more sympathy with Persian art than that of China; whilst some excellent colour arrangements are given by Messrs. Nanda Lāl Bose and Khitindra Nath Mazumdar and other of the painters who are represented. The plates are well reproduced, and if the originals are to be taken as a fair sample of modern Indian art, they conclusively show that it possesses qualities which, if exemplified on a more extended scale, may cause it to be reckoned in the near future as one of the great modern schools of painting.

ART, like religion, is a permanent battle-ground of contending philosophies. Countless volumes have been

“The Meaning
of Art,” by
Paul Gaultier
Translated by
H. & E. Baldwin
(George Allen &
Co., Ltd. 5s. net)

written on it without any general agreement having been attained as to its scope, purpose, or application. This is not to be wondered at. Art is the outcome of personality. When all mankind have arrived at the same conclusions concerning it, there will be no necessity for the existence of art, for it will mean that the whole of humanity possesses a common idiocrasy, and has no message to deliver which is not known to all. Nevertheless, books like that which

Monsieur Paul Gaultier has written on *The Meaning of Art* are of distinct value as surveying the theme from a fresh standpoint and recording discoveries which may open out to the reader new ideas and conceptions. To an Englishman the ideas of M. Gaultier may seem somewhat revolutionary. He tells us that “the beautiful belongs so exclusively to art that we find it in nature only at the instigation of the artist, the creator of beauty, so to speak, at his direction and following his lead,” and asks, “Is it not painting that has given us the taste not only for mountain and sea, which men of the seventeenth century could not tolerate, but also for natural scenery?” A glance through the ancient literature of almost any country would have enabled an answer to have been made in the negative.

In England, our landscape art had hardly come into being for a couple of hundred years, but the beauties of nature had been sung by our poets for long centuries earlier, and the oldest song noted for music in the English language is in praise of the coming of summer. But long before there was a written language the appreciation of the people for natural scenery was shown in the names they gave to the physical features of the land—names which, in their deep appreciation of natural effect, convey a significance for which modern names have no equivalent.

The primitive peoples invested every beautiful spot with its tutelar divinity, and typified the elements of nature in their mythologies, and yet M. Gaultier assures us that mankind has been introduced to nature through the medium of modern art. But his book is typical of the modern spirit—the spirit bred in crowded towns, where the smoke-pall shuts off the glories of the sky and covers nature with a shroud of soot, and the ceaseless clatter of traffic drowns the music of the wind. To such people art may indeed prove a revelation, for in those who create art there dwells the love for nature which in old time dwelt in everyone; and the highest end to which art can attain is to reanimate the dried-up emotions and the love of beauty which possessed our fathers, and to a little extent it is successful—how little can be gauged only by those who seek to find nature unspoilt by the inroad of the modern tourist. Put it as one will, the races who made of every beauty-spot a temple, who peopled the forests and mountains with gods and fairies, and who wrought themselves articles of personal adornment before they evolved clothes to cover their nakedness, had a higher appreciation of beauty than those who have harnessed every waterfall to machinery, desecrated the most beautiful spots by the intrusion of ugly hotels, and sacrificed beauty to utility in almost every article of use.

The mission of art is not to supplement nature, but to lead us back to her. M. Paul Gaultier’s work, though wholly different in its standpoint from that of the writer, is an exceedingly able work, and will probably meet with a wide acceptance from advanced thinkers on this side of the Channel as in France. It has been well translated by Messrs. H. and E. Baldwin, and contains a number of illustrations.

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THE FORBIDDEN BOOK BY CH. OOMS
(BRUSSELS MUSEUM) PHOTO HERMANS

A Child's Visions. In that volume the drawings, though charming in fancy and intention, were generally weak in execution, whereas in the present work the youthful artist has been able to embody her ideas with a facility and dexterity which leaves little necessity for apology for any technical deficiencies. The line drawings especially are so good that, even if judged by the same standard one would apply to a professional illustrator of long standing, they are not wanting. Miss Allen's fays and cupids are truly fairy-like; the embodiment of a child-vision, still unsophisticated and artless, they flow from her brush and pencil with delightful spontaneity. In many of them she attains the artist's highest

ideal, full and adequate expression with the greatest economy of means, so that there is not a line or brush-stroke inserted which could have been omitted with advantage. A portion of the artist's work serves to illustrate her own original fairy-tales, for the remainder appropriate texts have been found in quotations from some of the better known poets. The dainty volume would have deserved high praise had it been the work of an artist of matured powers and long experience. Coming as it does from a young lady who has barely entered her teens,

"*The Birth of the Opal*," by Daphne Allen (George Allen and Co., Ltd. 6s. net)

MISS DAPHNE ALLEN'S newest fancies in pen and colour, which have been published under the title of *The Birth of the Opal*, show a marked advance on the work exemplified in

one must regard it as a work of altogether exceptional merit.

"*Dictionnaire Répertoire des Peintres*" Par Isabella Errera (Hachette et Cie. 10s.)

THIS useful work of reference is almost equally available to a reader who lacks any knowledge of French as one who is perfectly conversant with the language. It



FAMILY GROUP BY JORDAENS
(MADRID PRADO) PHOTO ANDERSON

contains a tabulated list of the deceased artists of all schools and periods carried up to the opening years of the twentieth century. These tables contain the names of about 35,000 painters, sculptors, and engravers, and give the particulars of their nationality, the years—where ascertainable—in which their births and deaths occurred, or otherwise, of the period during which they flourished, and of the authorities from which these particulars have been obtained. The volume forms a handy desk-book, easily accessible for quick reference. It has been compiled with great care, and an extended examination of its pages fail to reveal any important inaccuracies, such minor slips as classing Daniel Maclise among



PORTRAIT OF A WOMAN BY ROGIER VAN DER WEYDEN (BERLIN MUSEUM)
BERLIN PHOTO GESELLSCHAFT

English instead of among Irish painters, and John Singleton Copley as of English instead of American birth, being hardly material in a work of this character.

"*The China Collector: A Guide to the Porcelain of the English Factories*" By H. William Brewer. (Herbert Jenkins, Ltd. 5s. net)

BOOKS on English china are so numerous that each fresh publication on the subject has to justify its *raison d'être* by special features lacking in its predecessors. Mr. H. William Brewer, in his



THE CHILLY WOMAN
BY GODECHARLE (BRUSSELS MUSEUM) BERLIN PHOTO
GESELLSCHAFT



JUDITH BY JAN MASSYS
(M. DANNAT, PARIS)
PHOTO BRUCKMANN

The blocks on this page are from "Art in Flanders," by Max Rooses (Heinemann

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newly published work entitled *The China Collector*, states that he "endeavoured to set down, in concise form, the data which are essential to all who submit our English porcelains to a close and careful study"; and certainly as a concise record of essential facts, arranged in an easily accessible form, the book leaves little to be desired. The various wares described are grouped in alphabetical sequence, brief histories of the factories which produced them are given, and the salient characteristics of the leading types described. A feature of special value is the numerous charts of china marks, whilst the chronograph of English porcelains (1740-1850), set out in diagram, enables one to see at a glance what factories were flourishing at any particular period. Altogether the volume may be recommended as a handy work of reference, useful alike to the advanced collector and the beginner. The illustrations, though well selected, hardly add much to the embellishment of the book, as the blocks generally are of poor quality.

THOSE who desire to keep in touch with the world and display an up-to-date knowledge of current events

"Who's Who"
(15s. net)

"Who's Who
Year-Book"
(1s. net)

"Writers' and
Artists'
Year-Book"
(1s. net)

"English-
woman's
Year-Book"
(2s. 6d. net)
(Adam and
Charles Black)

may dispense with a large library, but however few the books they possess, it is essential that *Who's Who* shall be among the number. The 1914 volume of this indispensable annual, which has just been issued, is a little bulkier than its predecessors, containing 2,314 closely printed pages, giving the biographical records, the addresses, and other particulars of all English men and women who are distinguished in art, science, literature, sport, commerce, politics, or naval and military affairs. The extended scope of the publication may be gauged from the fact that the obituary list for the year includes nearly 450 names, whilst that of the abbreviations used in the work extends to five pages. These abbreviations, it should be explained, are practically confined to the letters which appear after the names of those who have been granted decorations by the government, received university degrees, or become members of learned or artistic societies, many of which would convey little meaning to the general reader without this key for his guidance. Thus, though he might without difficulty recognize M.A. as signifying Master of Arts, he might not identify R.W.A. as standing for Member of the Royal West of England Academy, or A.S.A.M. as Associate of the Society of Art Masters. If only for this handy list, the volume is well worth purchasing. What, though complete in itself, may be regarded as a supplement to *Who's Who*, is the *Who's Who Year-Book*, which contains lists of all people of note, whether in virtue of official position, social standing, or personal talent, classified under the headings to which they belong. Thus, if one wants to find out the name of a member of parliament for a certain division, that of the occupant of a professional chair at a university, or of the owner of

a winning racehorse, the information can be instantly turned up. A variety of other matter is included, which renders the volume one of the handiest desk-books in existence. The well-known *Englishwoman's Year-Book and Directory*, as its name implies, deals with all matters of general interest to the more numerous sex, though many of the sections—such as those devoted to literature, sport, holiday travelling, etc.—are of equal utility to men. New features which have been included in this year's volume comprise a table of "Records for Women," showing how all along the line women are entering professions and securing honours formerly exclusively reserved for men; and an article on "Health Centres and School Clinics" by Miss Margaret McMillan, a pioneer in this work; whilst the "Sports and Pastimes" section has been completely rearranged by experts. To writers and artists the year-book specially provided for them contains a wealth of information which can be obtained from no other source, new features this year including an article on cinema-play writing, with detailed list of cinema companies and their requirements, and an article on press photography.

A NEW edition of this delightful little book has been issued, with a number of fresh illustrations after Whistler, and various additions and amplifications.

"Whistler's
Pastels and
other Modern
Profiles," by
A. E. Gallatin
(John Lane
10s. 6d. net)

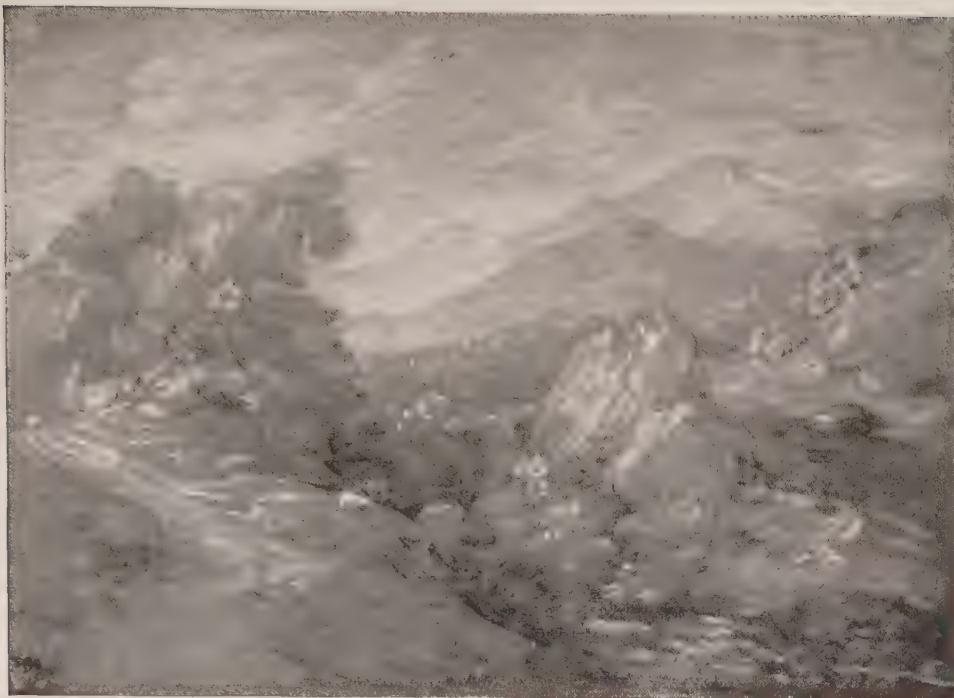
Mr. Gallatin's essays on art recall in their epigrammatic conciseness the methods, if not the manner, of W. E. Henley, and represent one of the most cultured phases of modern American art criticism.

Daintily expressed and daintily mounted, the volume well deserves the success exemplified by the issue of a second edition.

THE unique catalogue of military prints issued by Messrs. T. H. Parker Bros. (45, Whitcomb Street) forms an invaluable work of reference

**A Catalogue of
Military Prints** to all who are interested in military history or engraving. Such an

exhaustive list of engraved military portraits has not been previously issued by an English firm, few names of army officers which appear in the *Dictionary of National Biography* having been omitted. It is possible from a list of this fulness to gauge, with a tolerable amount of accuracy, the relative popularity of our famous military heroes. The Duke of Wellington easily takes the first place, no fewer than 107 different portraits of him being enumerated, without including 11 other items illustrating incidents in his career and his death and funeral. Viscount Hill makes a bad second with 23 portraits, and after him come Sir Ralph Abercromby, Lord Heathfield, and the Duke of Marlborough, each with 21 portraits, and the Marquess Cornwallis and Marquess of Granby with 19. Hundreds of other officers are enumerated, besides numerous foreign celebrities; whilst the lists of prints illustrating battle-scenes and regimental costumes and views of garrison towns have not been equalled in any similar publications.



STUDY OF LANDSCAPE CHALK DRAWING BY GAINSBOROUGH
FROM "ROYAL ACADEMY LECTURES ON PAINTING" (METHUEN)

MR. GEORGE CLAUSEN, in his *Royal Academy Lectures on Painting*, avows himself an "impressionist," and, had not this term been so greatly abused during recent years, one would not quarrel with this self-definition. Impressionism, however, has been twisted into meaning something different to what it did a decade or two ago. Then an impressionist was one who recorded fully and frankly what he saw and felt, instead of setting down nature according to academic formula, or arranging it to harmonize with preconceived ideas of beauty. Now the term is frequently used to disguise the weaknesses of painting which is faulty in workmanship and ambiguous in expression. Mr. Clausen belongs to the old order of impressionists. His pictures embody his mental and physical vision with a simplicity, directness, and intensity of feeling which may sometimes lead him to attempt to express what is practically inexpressible, but which never allow him to halt until he has set down everything which can be recorded in paint. In this sense he is an extreme impressionist, and one who in certain directions has extended the sphere of art into phases of nature hitherto unexplored. To call Mr. Clausen, then, an academic painter in the ordinary sense of the term, would be a misnomer; and yet one feels, while reading his lectures, that his connection with the Royal Academy must have widened his sympathies and so enabled him to appreciate phases of art, as exemplified in the work of the old masters, which are widely dissimilar to his own.

"Lectures on Painting," by George Clausen, R.A.
(Methuen & Co., Ltd. 6s. net)

His catholic views on artistic matters, reinforced by his practical mastery of the painter's craft, render his lectures of great synoptic value to students and all those who are interested in the theory and practice of painting. Two series of them—the six delivered in 1904 and the eight delivered in 1905 and 1906—have already been published in separate volumes. These have now been united, together with two fresh lectures given in 1913, and issued in a single well-mounted and well-illustrated volume. The two latest lectures are perhaps the most valuable of the entire series, as forming a moderate and closely reasoned indictment of some of the extreme phases of modern art. Even with that which the writer blames he can sympathise. He is not blind to the merits, such as they are, possessed by the works of Cezanne, Van Gogh, and Gaugain, and gives full credit to the purity of their motives and the sincerity of their aspirations.

But the loftiest of aims do not atone for poor workmanship; and the followers of these painters have not attempted to attain "even the beauty of good workmanship. The idea seems to be that it doesn't matter what you do, and it doesn't matter how you do it; that personal expression is the one thing that counts. But surely the nature of the expression should count. . . . We expect our ordinary things—our coats, our tables, and our boots—to be well made; we take it for granted as an elementary matter that the workman has respect for his work. Is this too much to expect in the case of painting? And *à propos* of personality in this connection, it seems to me" (so Mr. Clausen writes)

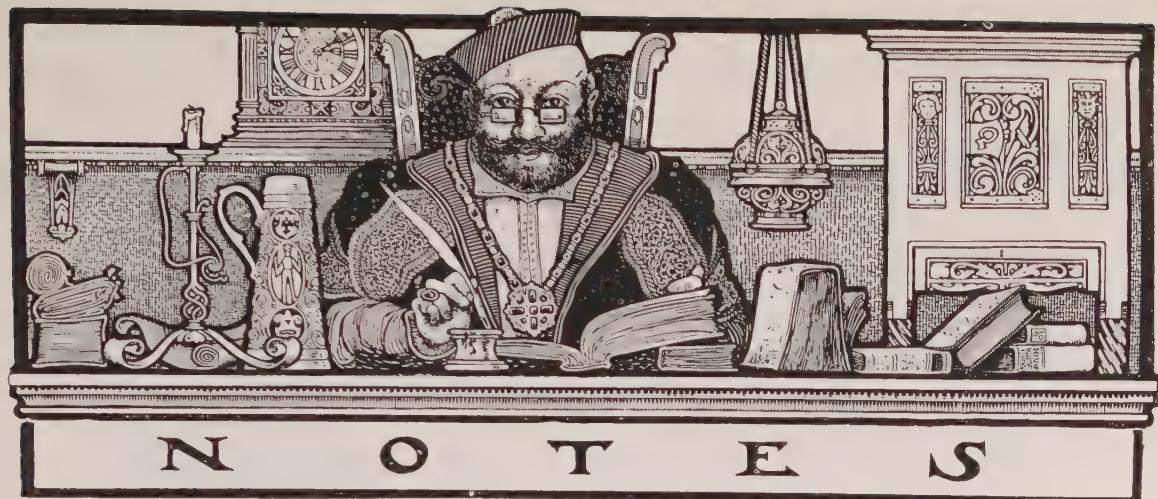
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"that these works are [all] singularly alike, and that the followers base themselves on the weaknesses of their masters—their crudities and distortions—so that one may doubt if they really understand them. It becomes only another convention, and a bad one, and tiresome at that." One cordially agrees with these sentiments, and in the main with all the important points of artistic doctrine enunciated by Mr. Clausen in his lectures. One can only hope that they may be read, studied,

and assimilated by the rising generation of artists. Coming as they do from one who has consistently put the whole force of his personality into his work, and is among the most original and individual of modern artists, they should carry far greater weight than if enunciated by a more academic painter. They are the words, not of a reactionary or a clinger-on to ancient conventions, but of a man who has ever been in the forefront of modern artistic progress.



MOTHER AND CHILD CHALK DRAWING BY WATTEAU
FROM "ROYAL ACADEMY LECTURES ON PAINTING" (METHUEN)



THE present century is particularly unproductive in "finds" of early oak furniture, and the lament of the

**Some Fine
Pieces of Oak** collector with limited means grows loud at the barrenness of oncoming years.

But although the supply is all too small to meet the demands made upon it, some few fine pieces are still to be found by the expert who knows where to look and how to use his powers of observation.

It is our good fortune to be able to illustrate in the present issue some excellent and very uncommon specimens of genuine early domestic furniture, types which will be welcomed in these days of "carved-up" oak.

The first piece, of which an illustration is given, is a box of oak strengthened and clamped by bands of decorative ironwork. The original lock is retained, and the ends of the handle are fashioned in the form of a boar's head, all these features combining to make it a collector's piece of fine quality. The box, which is $21\frac{1}{2}$ inches in length,

$13\frac{3}{4}$ inches in depth, and $8\frac{1}{4}$ inches in height, is of German workmanship of the fourteenth century.

A piece of less rarity, but possessing a certain interest of its own, is the oak Bible-box (illustrated), which is an uncommon specimen of the smaller type, dating from the first half of the seventeenth century. The carved decoration on the front is very unusual. The measurements are—length, $17\frac{1}{2}$ in.; width, 15 in.; height, $7\frac{3}{4}$ in.

The next specimen is one of extreme interest, and is of the type that most collectors search for vainly. It is an oak chest dating from the first half of the sixteenth century, an exceptionally fine and early piece of rare design, retaining among its original fittings the little money-tray inside which is so often missing. The panels in the front are carved with linen-fold decoration, and a rare early Renaissance design, while a false lock is placed beneath the real one. The unusual moulding round the lid, though very old, is probably an addition of later date,



OAK BOX

GERMAN

FOURTEENTH CENTURY



OAK BIBLE-BOX

ENGLISH

FIRST HALF OF THE SEVENTEENTH CENTURY

intended to increase security and render the chest more dust-proof. Length, 4 ft. 3½ in.; width, 1 ft. 8½ in.; height, 1 ft. 11 in.

Items such as the last are naturally very scarce, and for the present we must be content with furniture of later periods, such as the unusually fine specimen of an oak spoon-rack, English, end of the seventeenth century.

Antique spoon-racks are very rarely met with, especially when furnished with their original complement of spatulate bowled pewter spoons. The box at the base of the rack was probably used for knives and forks, and the piece is a typical illustration of the class of furniture which would

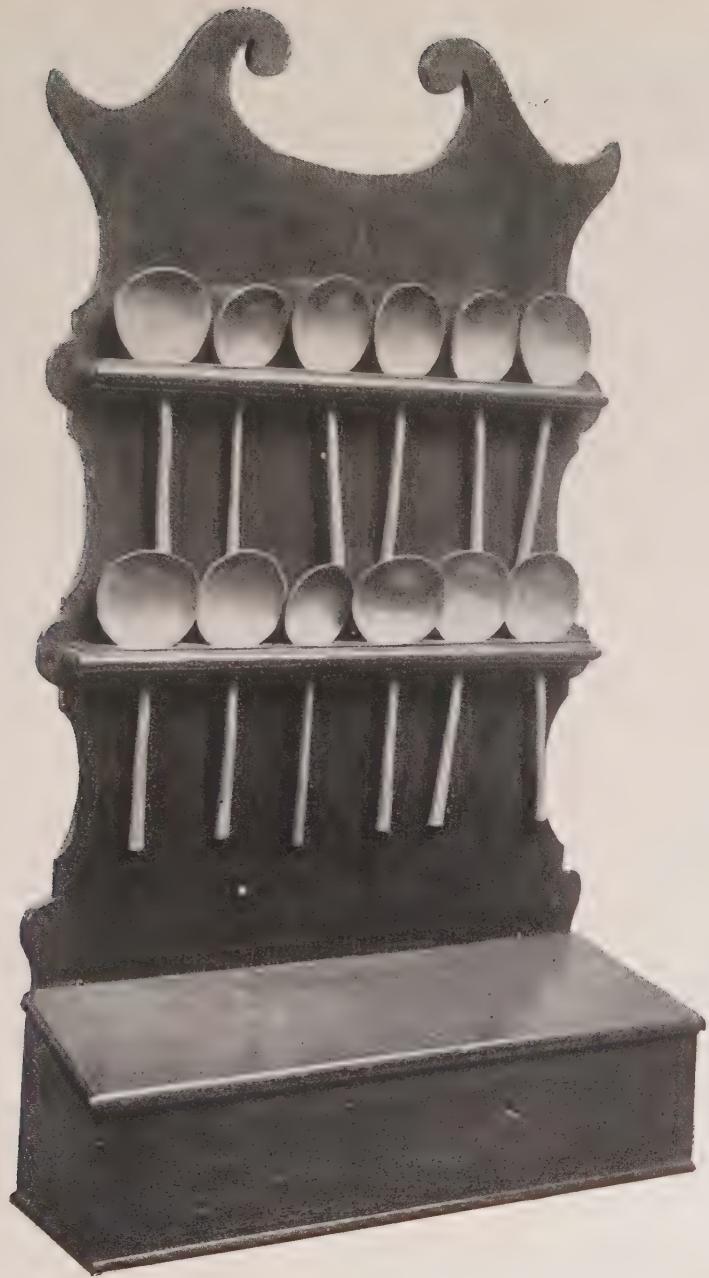
belong to the "living room" of a seventeenth-century house. The spoons nearly all bear the initials of the various members of the family who used them, as well as the pewterer's mark. The measurements of the rack are—height, 2 ft. 5½ in.; width, 1 ft. 5 in.; and the beauty of the outline and general design will be remarked on by all admirers of this quaint type of furniture.

Our last illustration shows an oak armchair, Flemish, eighteenth century. Chairs of this substantial type were formerly to be found in most Flemish farmhouses, but are now scarce. The back has the raised centre panel, and the piece of carving surmounting it, as well as the incised



OAK CHEST

FIRST HALF OF THE SIXTEENTH CENTURY



OAK SPOON-RACK

ENGLISH

END OF THE SEVENTEENTH CENTURY



SPOON, SHOWING INITIALS

decoration on the legs, are both typical of the period in which the piece was made. Height, 4 ft. 1 in.; extreme width, 2 ft. 6 in. All the pieces of furniture referred to in this article have been specially chosen for quaintness or beauty of construction. They are uncommon pieces of their active periods, and all deserve close attention on account of their unquestionable authenticity.

"LONDON SIGNS, ARMORIAL BEARINGS, AND INSCRIPTIONS" was the title of Dr. Philip Norman's lecture delivered recently before the Home Counties Archaeological Society. Signs must have been in use in early

times, when few people could read. After the Great Fire, building was in a different style from that of the former gabled and timbered houses, which were not suited to signs sculptured in stone; but these signs were let into the plain brick walls of the newer buildings, and, together with the revived projecting signs, were very common until numbering came into vogue in the last thirty years of the eighteenth century. The designs were, to a large degree, based on heraldry, and there had been found many interesting examples with armorial bearings and inscriptions.

In a remarkable sign, not easily seen, high up on a house in Newgate Street, were portrayed William Evans

and Geoffrey Hudson, King Charles I.'s giant and dwarf. Evans put Hudson in his pocket, but evidently it was dangerous for others to take liberties with him, for he killed a man in a duel for attempting to ridicule him.

An old mark of the Mercers' Company depicted, in

romantic stories, but really originated in the Bell Inn, kept by one Savage. One longed to connect a sign in Bread Street with Milton, whose father lived there, especially as the design bore the initials "R. M." Among other remarkable signs were the Pelican in her



OAK ARMCHAIR

FLEMISH

EIGHTEENTH CENTURY

heraldic language, "a demi-maiden with hair dishevelled all proper." The group of the Three Kings from Cheapside was an indication of the trade with Cologne, and the Three Crowns were also connected with the Three Kings of Cologne. The sign of the Bear was often met with in the City, a notable example being associated with Bear Quay, which was the great landing-place for grain. The Fox was also found, and a particularly pretty sign was that of Hare Alley. The hare sometimes represented the name of the occupant of a house, as in the case of the Hare and Sun, a punning composition, in High Street, Southwark. The Leopard was the badge of the Skinners' Company, and Budge Row, a centre of the skinners' trade, owed its name to the ancient term for a lamb's skin. The Bull and Mouth recalled a famous coaching inn in St. Martin's-le-Grand.

The sign of La Belle Sauvage had suggested some

Piety, the Two-headed Eagle, and the Eagle and Child, representing a tradition in the Earl of Derby's family that one of these birds had carried off a baby. Of wooden signs, one of the most interesting was the Fat Boy of Pye Corner, where the Great Fire ended after beginning in Pudding Lane, a circumstance that caused some to think the disaster a punishment for the sin of gluttony. The Midshipman that Dickens had noted in Leadenhall Street; the Cock in Fleet Street, celebrated by Tennyson; the Marigold, the sign of Child and Co., the historical banking firm; and the rebus of Prior Bolton, a bolt passing through a tun, were other examples.

The Royal Arms on a public-house in Newcomen Street, Borough High Street, had adorned the gatehouse of Old London Bridge until the houses were pulled down for widening the bridge.



QUEEN ANNE SCARLET LACQUER CABINET

*In the possession of Mr. Frank Partridge,
26, King Street, St. James's, S.W.*



Notes

IT may be taken as an axiom of art history that every turn in the wheel of fashion exalts for a time much bad work and submerges much that is excellent. Thus some of the painters whom posterity ranks among the great masters have been forgotten for long periods, in which respect Dutch seventeenth and eighteenth century masters have been peculiarly unfortunate. In hardly any other country could an artist like Ver Meer of Delft have been overlooked for a couple of centuries, and he is a by-no-means unique instance. There are other men whose work gives a far more exalted idea of their talents than is conveyed by meagre contemporary records, and among such must be accounted Barent Fabritius, three of whose finest pictures form the subject of an interesting monograph from the pen of Monsieur Francis de Miomandre.

Barent Fabritius had the misfortune to have a namesake in the more celebrated Karel Fabritius, and, as is often the case, the fame of the better known man has distracted attention from the productions of the less renowned but equally capable artist, which have hitherto not received the attention they deserve. The pictures described are *La Parabole de l'Enfant Prodigue*, *La Parabole du Mauvais Riche*, and *La Parabole du Pharisiens et du Publican*, three works of exceptional value. Their admirable state of preservation allows even the smallest details of their compositions to be fully appreciated. Their fine colour-quality, the nobility and superb balance of their arrangement, the solidity of their brush-work, and, above all, their incisive realization of character, all point to the pictures being the production of an artist of the first rank not inferior to any of his contemporaries.

The pictures possess an uninterrupted pedigree. They were painted in 1663 for the hall of the Chapter-house of the Grande Église de Leyde. They remained at the Church until about 1850, when they attracted the attention of M. van Leeuwen, an artist, who bought them, to resell them in 1856 to Monsignor G. W. van Heukelum, archpriest at Jutphaas, in Holland. This connoisseur subsequently became curator of the Musée Archiépiscopal d'Utrecht, and lived at the Swanenburg, near to Jutphaas, where in 1881 the two famous experts, Dr. W. Bode and Dr. A. Bredius, had an opportunity of seeing the pictures. Dr. Bredius described them in an article he wrote for the journal *Amsterdammer*, November 23rd, 1883, where he said, among other things: "In my opinion Barent Fabritius is not in any way inferior to his namesake, Karel Fabritius, who, dying young, has left us only a small number of pictures, of which the most important has been destroyed in the fire at the Musée Boymans à Rotterdam in 1864. In Barent Fabritius the colour and composition are equally exquisite. They are exemplified in the three large canvases by him at Jutphaas, which come from the Grande Église de Leyde, the town where the painter lived and worked, and which one may justly consider as the most important and best works which he has left. The richness of colour in the two pictures representing the parables of *The Pharisee and the*

Publican and *The Prodigal Son* makes us think that the painter studied the Venetian masters at Venice. The third subject, *The Rich Man and Lazarus*, is especially distinguished for its compact composition, of which the artist has accentuated the dramatic character, while strong and admirable colour is maintained throughout the picture."

One may fully confirm this general appreciation, pointing out, however, that "compact composition" is not the characteristic only of *The Rich Man and Lazarus*, but is equally marked in all three works. The Venetian richness of the colouring is unquestionable; but whereas in the third picture it is expressed without reserve, in the other two it is purposely modulated and subdued to add to the impressiveness of their effect. But these are minor details. Dr. Bredius has justly appreciated the exceptional character and great importance of the work of Barent Fabritius. What, perhaps, is its most unique quality is, that the artist, whilst painting with all the technical resources of the seventeenth century, invests his pictures with the mysticism and the synthetic outlook which marked the productions of the masters of the fifteenth century. Thus in each of his canvases he has given a complete parable, with all the various incidents which are recorded in it grouped together in a single composition.

In the picture of *The Parable of the Prodigal Son* we are shown a varied and far-stretching landscape, in which, by his deft arrangement of the undulations of the ground and his introduction of the two pillars in the foreground, he has been able to represent the entire series of incidents which form the story; each distinct from its fellows, yet all of them knit together in a masterly and homogeneous composition. Barent Fabritius has given a touchingly sympathetic version of the prodigal's character. This young man is neither a spendthrift nor a madman, but simply the son of a rich man, possessed with a legitimate desire to see the world. The artist has endowed him with all the charms of adolescence, rendering him a fascinating figure. His long chestnut hair flows, from under a kind of red velvet hood, in luxurious curls about his shapely neck. He carries in his hand a crimson page's cap adorned with a long waving plume. His tunic is of a more subdued red, and is slashed at the sleeves to reveal the delicate cambric shirt. The young man listens respectfully to his father, but it is easy to see that his thoughts are far away, occupied with roseate visions of the future. His fine horse, held by a young valet, impatiently paws the ground, whilst a slim greyhound adds the final touch to the aristocratic appearance of the little group. The figure of the father is reminiscent of some of Rembrandt's rabbis. His face is serious, but full of kindness. He raises the finger of his left hand to emphasize the importance of his admonitions, whilst with his right hand he tenderly presses that of his child. A white garment overflowing from his red dress appears under his mantle, whilst the table by which he is seated is covered with a poppy-coloured cloth. This is crowded with various objects, among which appear the riches with which he is about to endow his son. These consist of a bag of coins, so well filled that one or two have fallen



THE PRODIGAL SON

BY B. FABRITIUS



THE RICH MAN AND LAZARUS

BY B. FABRITIUS



The Connoisseur

out, and a bill of exchange, on which the artist, in delicate calligraphy, has set down the figures representing 7,000 florins, the amount which some merchant or banker holds to the credit of the prodigal. The other incidents of the story are given with the wealth of graphic detail which is also exemplified in the two pictures *The Parable of the Rich Man* and *The Parable of the Pharisee and the Publican*, which are set down with the same fulness of meaning and with the same perfection of expression. In the former we are shown, in the centre of the work, a scene of sumptuous yet refined luxury. The rich man is appalled in a purple velvet bonnet bordered with jewels and an olive-green surcoat surmounted by a rose-coloured collar, from which emerge the splendid golden yellow sleeves of the under-garment. His companion is yet more gorgeously arrayed. Her dress is of delicate rose salmon; her white satin headgear is bound in, in front, by a golden coronet, and is looped about with pearls. Of pearls, too, are her necklace, her bracelet, and the ring on her finger. The servant who advances bearing a dish of poultry and a silver jug is garbed in a bodice of rich red, while at her feet is a heavy basin of porphyry, in which are being cooled crystal and silver vessels of wine. This splendid array of colour is focussed and centred by the gleaming white expanse of the table napery, which seems to illuminate the picture; its coolness, tempered by reflections and shadows, forming an admirable foil to the warmer tints by which it is environed. One could write pages of description of the details of this wonderful picture, but the story is so clearly told on the canvas as to need little additional elucidation. Before leaving it, however, one must point out the deep psychological insight displayed in the realization of the figures of the rich man and his wife. They are mated but not matched. Neither are interested in each other. He pays no attention to her, while she on her part is busied with her little dog.

The third picture of the great triad illustrates *The Parable of the Pharisee and the Publican*. In this, again, Barent Fabritius shows his wonderful powers of composition, and his equally wonderful psychological insight. He divides his canvas into three compartments by the introduction of two large marble columns, but does it without impairing the unity of the composition. The figure of the Pharisee—garbed in a red tunic over which is thrown a heavy brown mantle—is noble and dignified in its conception. Though his head is bent and his eyes lowered, there is no real humility in his expression. He is shown three times, first in the act of entering the temple; then kneeling before the altar, his left hand pointed with a gesture of immeasurable disdain towards the Publican. His action and expression are so graphically rendered, that one almost seems to hear the words issuing from his lips, "God, I thank Thee that I am not as other men . . . or even as this Publican." In his third representation he is seen leaving the temple, his pride exalted by his prayer; yet his contracted eye, hollow cheek, and compressed mouth revealing that his mind is ill at ease; that his prideful prayer, instead of benefitting him, has laid him open to new and terrible

thoughts. Above him, in the air, the horned devil is brandishing in one hand a streamer bearing the words, "Qui se exaltat humiliabitur," whilst with the other he mocks him with a shining mask. The Publican is represented only twice. His attitude is the direct antithesis to that of the Pharisee; his humility is genuine and profound, and as he finally descends the temple steps, his countenance is filled with an expression of inward peace, beautifully though subtly expressed.

The three pictures, which are being shown in the Galeries Ch. Brunner (11, Rue Royale, Paris), are unique examples of seventeenth-century art, inasmuch as while exemplifying the superb technique of the period, they are inspired by the deep religious feeling characteristic of an earlier and more devout age.

SIR,—Mr. C. A. Hindley, the Advisory Curator of the Furniture Museum which the Council is establishing in London County Council Furniture Museum Kingsland Road, tells me that you may like to publish an article on the museum, and I am accordingly forwarding certain particulars.

The buildings, formerly known as the Ironmongers' Almshouses, were threatened with destruction some years ago, when it was proposed to erect workmen's dwellings on the site and on the garden and other adjoining land. As the almshouses possess many of the best characteristics of early eighteenth-century architectural work, of which only a few specimens now remain in London, and, with the garden, present a beautiful example of street architecture and garden planning, the Council, in co-operation with the Shoreditch Metropolitan Borough Council and some private persons, acquired the property.

A petition has been received from H. R. H. the Princess Louise, the late Duke of Argyll, Sir William Richmond, the late Mr. R. Norman Shaw, Sir George Frampton, Mr. Walter Crane, Sir Sidney Colvin, and a large number of other distinguished persons, praying the Council, as a complement to its craft training, to establish a central museum to which students could resort. The Council is considering whether the object desired could not be better secured by establishing, in districts in which particular industries are localised, local museums relating to these industries, rather than by establishing a central museum, which must be inconveniently situated for many, perhaps even the majority of, craftsmen.

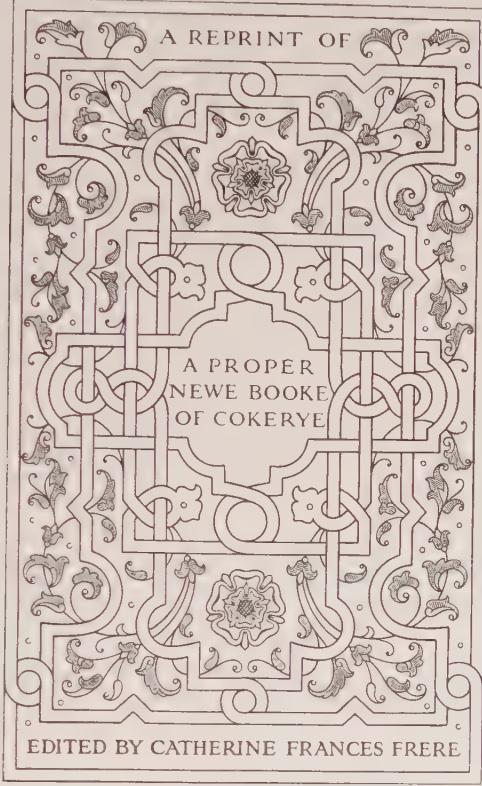
The districts in which the almshouses are situated are the centre of the furniture and cabinet-making industry. The number of males resident in Shoreditch and Bethnal Green and engaged in this and allied industries at the last census amounted to 3,541 (Shoreditch) and 5,066 (Bethnal Green), forming 85 and 108 respectively a thousand of the male population over ten years of age. If account could be taken of the number of persons engaged in the trade in these two districts but living elsewhere, the concentration of the trade would no doubt be still more marked. The Council has accordingly adapted the almshouses for use as a furniture museum,

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the necessary staff has been appointed, and it is hoped that the museum will be opened in a few weeks' time.

Although it has not committed itself to either of the schemes outlined above, the Council has thus embarked upon an undertaking the results of which may have an important bearing on its ultimate decision. It is therefore desirable that every effort should be made to

work, *A Proper Newe Booke of Cokerye*, the amount of industry and research expended on it may be gathered from the fact that the reprint occupies less than thirty pages, while the introduction, glossary, and notes extend to upwards of two hundred and fifty. But this is no defect. Though the recipes make amusing reading enough, it is to the editorial matter that the reader will



BINDING OF "A PROPER NEWE BOOKE OF COKERYE"
DESIGNED BY C. F. FRERE, AND CARRIED OUT BY MESSRS. KELLY

render the experiment a success, and, in order to do this, efforts are being made to secure the co-operation of public authorities and private individuals in supplementing the collections made by the Council.

The Board of Education, having inspected the premises and having satisfied itself as to the arrangements proposed for the display, custody, and protection of the exhibits, has lent a considerable collection from the Victoria and Albert Museum. The City of London Corporation and some private individuals have lent valuable specimens, and the tenor of certain negotiations leads the Council to hope that it will be equally successful in obtaining, on loan, specimens from other important collections.

I am, sir, your obedient servant,
LAURENCE GOMME (*Clerk of the Council*).

"*A Proper Newe Booke of Cokerye*," edited by Catherine Frances Frere (W. Heffer and Sons, Ltd. 7s. 6d.)

MISS CATHERINE FRERE believes in thoroughness, and, we venture to say, lives up to her faith. In her last volume, a reprint of that scarce little sixteenth-century

return most eagerly, not merely for the rare and curious information upon ancient cookery and junkettings, but also for the valuable biographical matter relating to a famous Elizabethan.

From Archbishop Parker to kitchen oracle—from mitre to cook's ladle—is doubtless a far cry; yet it must not be supposed that the biographical matter is introduced as mere padding. In the editor's skilful hands the archbishop is made as much a part of the book as the "egges in moneshyne" or the "tarte of borage floures"; and it was a happy thought to bring before the reader a domestic and personal portrait of this old-time worthy. Here we meet with him as friend and host, as husband, father, and head of a great household—nay, as a man who, with all his learning and piety (both of the genuine unobtrusive sort), could entertain like a prince, though himself, as Strype says, "very abstemious . . . a mortified man to the world and the things of it." We read in this book of feasts of his providing which lasted for three days at a stretch—feasts at which distinguished companies were successively regaled according to rank and consequence, the festal hall being "set forth with

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much plate of silver and gold, adorned with rich tapestry of Flanders, and furnished with many tables, at which the guests were disposed according to their quality."

Neither Strype nor Miss Frere tells of the nature of the dishes provided at these great feasts, but doubtless the good Mrs. Parker had frequent recourse to her *Proper Newe Booke of Cokerye*, and we may picture for ourselves the tables groaning with "fyrste coarse" services of brawn and mustard, of capons in white broth and pestle of venison, of green geese and sorrel sauce, of pig and stubble goose, of roasted connies (rabbits) and chickens; and with second course of cranes and storks, curlews and bustards, peacocks and partridges, and we know not what other quadrupedal and ornithological dainties, each with its appropriate sauce and garnishing.

That the book is no mere salmagundi, but a dish of honest marrow-bones, with good pickings to furnish many a plate and delight the most fastidious palate, may be indicated by a single extract—a well-seasoned tit-bit, which also shows that editors, and particularly editors of cooks' guides, must walk warily if they would keep clear of pitfalls. "Tie your tongue with string to a jack in front of the fire" was one of the recipes as it came to Miss Frere's hand. "While for another the instructions were, 'Put your feet' (fortunately only pettitoes or sheep's trotters were meant) 'into boiling water in a saucepan!' And this recalls the well-known recipe in the *English Housekeeper* of 1788: 'Blanche your tongue, slit it down the middle, and lay it on a soup-plate!' But the recipe which was most startling when I came upon it among proofs, and which, indeed, read like directions for a cannibal feast, was due to the name of the giver having mysteriously found its way into the first line of the recipe itself, in a position it had not been given in the manuscript. It began boldly, 'Cut up Mrs. —— into small squares or shapes!' Could the printer's devil have been quite blameless? Anyway, the wording had to be corrected for printing, to my undying regret."

The volume contains a beautiful portrait of Archbishop Parker, and is certainly a book to be read—and to keep.

A. E. K.

WOODCOTE PARK—the source of the present collection of decorative work—is rich in historical and romantic

The Woodcote Park Collection associations, but the threads have been broken by the many changes of ownership of the estate. The situation of Woodcote Park, with its fine timber, according to Brayley, made a great appeal to Richard Evelyn, brother of John Evelyn, the famous diarist of Wotton, who is said by tradition to have suggested the decorative work carried out. There is also little doubt that it was Richard Evelyn who constructed the house somewhere about 1650 on the site of the old monastery which once stood there.

Woodcote Park was originally included in the manor of Horton, which belonged, together with the manor of Epsom, to the Abbots of Chertsey; but in the reign of Henry VI., the abbot of that date granted Horton to John Marston and Rose, his wife. In 1511 William

Marston appears to have died, leaving no male issue, but two daughters, Joan and Ursula, as co-heirs. The latter married one Nicolas Mynn, and one of his descendants sold the estate to George Mynn. His only son dying childless, again the property passed into female hands, to Elizabeth, his sister, and the elder daughter of the said George Mynn, and it was through her marriage to Richard Evelyn on August 16th, 1648, that references to Woodcote Park appear in John Evelyn's famous diaries. He says under that date: "I went to Woodcote (in Epsom) to the wedding of my brother Richard, who married the daughter and co-heir of Esquire Mynn, lately deceased—by which he had a great estate both in land and monie on the death of a brother. The coach in which the bride and bridegroom were, was overturn'd in coming home: but no harm was done."

Woodcote possesses a fine Inigo Jones front, and a splendid double flight of stone steps, faced by a lily pond with fountain.

Entering from the hall, on the left is the morning-room, with its panelled dado and cornice in carved and gilt wood. This room contains an unique mantelpiece, in Chippendale's rococo manner, executed in statuary marble on a base of old Sienna marble. The centre panel is a finely carved reproduction of Æsop's fable of the dog and his shadow. There are also two sets of double doors with carved architraves, and over the doors are figures painted "en grisaille." The mounts on these doors are works of art. On the right hand is the dining-room, designed by Inigo Jones, with its fine classic doorway, with massive carved pediment supported by Corinthian columns. Beyond is the double drawing-room. There is no doubt that the woodwork and carving of this room are by Chippendale, as most of the furniture, overmantels, and wall mirrors are indelibly stamped with his distinctive style. The general design of the drawing-room is Chippendale, strongly influenced by the French artists of Louis XV. period. The whole of the panelling, with its elaborate ornament in detail, is in hard pine, painted white; the mouldings and ornament solidly gilded. The folding doors, of which there are several pairs, are surmounted by lunettes with painted panels. The central compartment of the ceiling in the further drawing-room has for its subject "Apollo and the Muses," within a rich frame of "Regence" detail. The chased and gilded handles, lock-plates, and fittings to the doors and windows are worthy of the room itself. Adjoining the drawing-room is the library. Here, again, the treatment is quite as sumptuous as the drawing-room, but with rather more severity. French elements with a strong leaning toward "Regence" are here interwoven with English methods of design, but with such good taste that there is no incongruity, and the entire effect is certainly well balanced and exceedingly rich. There is the same handiwork here as in the drawing-room. The carved columns, pilasters, doors, as well as the architectural design of the fitted bookcases, contribute to an integral whole, and constitute a magnificent apartment. The oval panel in the centre of the ceiling is painted in oils, and represents the flight



ARCHBISHOP PARKER FROM "A NEWE BOOKE OF COKERYE" (HEFFER AND SONS)

of an eagle with a child. The chimneypiece in this room, as a Chippendale rendering of Louis XV., is a superb piece of work. The whole of the ornamental work is carved in wood and richly gilded: foliated scrolls and shell-work, birds, flowers, and interlaced filigree. This is applied on a background of richly veined Irish green marble, with an inner moulded edging of statuary marble. Adjoining the library is an old room that was once the chapel. This is panelled from floor to ceiling in oak, divided into large and small panels, and surmounted with a carved oak cornice.

A feature of the whole collection is the series of painted panels on the first-floor gallery. These panels, in moulded frames, illustrate an early eighteenth-century rendering of the old Greek romance of Daphnis and Chloe. They are painted in full bright colour, and surrounded by arabesques, lambrequins, and garlands; a light cartouche below each encloses a panel on which are representations of various birds and fowl, while the dado panelling below presents further incidents in Longus's story, painted in monochrome of greenish blue. There are twelve large panels with their related dado, a pilaster panel, and four horizontal panels over two door-cases, and upon each is inscribed the incident in

the lovers' story depicted by the artist. They are said to have been designed in 1718 by Philip, Duc d'Orleans, Regent of France during the minority of Louis XV., and to have been brought over to England from Versailles.

The chief portion of the collection, including the principal rooms, has now been erected in Mr. Lancaster's new galleries at 55, Conduit Street, Regent Street, and may be viewed on presentation of visiting-card.

"THERE was no longer any necessity to ascribe Goldsmith's medical degree of M.B. to a foreign university, such as Leyden, or Louvain, or Padua," asserted Sir Ernest Clarke

"Bachelor of Physick in the University of Dublin"

at a meeting of the Historical Section of the Royal Society of Medicine. It was known that Dr. Johnson, Dr. Percy (afterwards Bishop of Dromore), and Goldsmith had paid a visit to Oxford together in February, 1769; and though there was nothing on the subject in the official University records, examination recently made at the instance of Sir William Osler of the local newspapers of the period had revealed this entry in Jackson's *Oxford Journal* for Saturday, February 18th, 1769: "Yesterday Oliver Goldsmith, Esq., Bachelor of Physick in the

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University of Dublin, Author of *The Traveller, a Poem, of The Present State of Polite Learning in Europe*, and of several other learned and ingenious Performances, was admitted in Congregation to the same degree in this University." It was obvious, therefore, that Oxford had given to Goldsmith on February 17th, 1769, an *ad eundem* degree of M.B., because he was already a medical graduate of Dublin. It had not been possible, owing to the imperfections of the Dublin registers, to confirm this positively from the Irish University records; but Goldsmith was already a Bachelor of Arts of Dublin (February 27th, 1749), and under the Statutes would have been entitled, on compliance with certain requirements, to admission to the degree of Bachelor of Physic at the expiration of three years thereafter. It appeared probable, from various references in family letters and other documents, that, contrary to what was commonly supposed, Goldsmith began to study anatomy at Dublin, resumed it after a period of idleness when he went to Edinburgh in 1752, and continued his medical studies in an intermittent way at Leyden and other foreign universities. At any rate, he called himself M.B. in an agreement with James Dodsley, written in his own hand, and dated March 31st, 1763, now at the British Museum; and in the first book which had his name on the title-page, *The Traveller*, published on December 19th, 1764, he was described as "Oliver Goldsmith, M.B."

MR. A. S. COPE, R.A., who recently finished a full-length portrait of the Duke of Connaught for Trinity House, of which his Grace is Master, is now painting a portrait of the King for the Royal Yacht Squadron. Among other portraits in progress in Mr. Cope's studio are those of the Lord Chancellor, the Earl of Ancaster, Sir Clement Royds, Mr. Donald MacLennan, and Lord Esmé Gordon Lennox.

THE feature of the early Georgian residence, 8, Clifford Street, W., is the imposing stone staircase with its iron balustrading and beautifully ramped mahogany hand rail, which bespeak excellent craftsmanship and design in each material employed. The house possesses a simple front with a plain Doric portico, and is typical of the period to which it belongs. The description given to a dwelling analogous to this property aptly applies to 8, Clifford Street: "It is not the exterior of this building which marks it out for peculiar consideration among the Georgian houses of London, but because it is a casket containing admirable craftsmanship of the eighteenth century." The walls of the hall and staircase are decorated with an architectural painting of great merit, both in design and execution, which is attributed to Sir James Thornhill, the whole forming an *ensemble* resembling, though in a minor scale, the painting of the King's staircase at Hampton Court, the work of the distinguished Verrio. There are, indeed, few private residences in London which possess a mural painting of this high order. The staircase leads to three well-

proportioned rooms, including a large state-room. The rooms are characteristically decorated with panelling of pine-wood, painted in the peculiar olive-green colour of the period, with gilded enrichments, while the chimney-pieces are suitably carved. A secondary staircase leads to two upper floors, the rooms of each floor being panelled and painted according to the aristocratic fashion of those early Georgian days. The chambers on these floors are large, well proportioned, and airy, and those worthy of special mention are the greenish-blue room (the original colouring), the lemon-yellow room (a most curious shade), and the green room. Wall-paper had disfigured these walls for one hundred and twenty years, and to reinstate them has been an exceedingly difficult task, engaging both artistic instincts and patient labour. Of its occupants through the early part of the eighteenth century little is definitely known. Tradition states that it was originally built for the Prince of Orange, and a well-founded report has associated the name of Princess Charlotte, daughter of George II., as a one-time occupier of the residence. There is no doubt, however, that Addington, afterwards Lord Sidmouth, Prime Minister of England, resided here at the end of the eighteenth century, and, continuing its political associations to modern times, Lord Randolph Churchill was a tenant of 8, Clifford Street, for a considerable period. Associations of famous people apart, the house remains a splendid specimen of the highest type of dwelling of its period, and forms an admirable environment for the display of antique furniture of the Georgian days. The house is now "a casket containing admirable craftsmanship of the eighteenth century," besides valuable antiques of other periods. The residence affords the finest possible background for the business of decoration and furniture now being carried on there by Andrew Russell, Ltd. A specimen of the latter's work is exemplified at 8, Clifford Street, in one of the rooms, which, by the magician's wand of sound knowledge of domestic architecture, is a chamber of oak panelling of the time of James I. The beautifully carved chimney-piece and a portion of the panelling came from an historic house in Suffolk. The room is termed the "leather room," on account of the old Spanish leather, sewn with the original leather thongs, to be seen on a gold ground on one of the walls. Another interesting feature of this room is an open arcaded court-cupboard. Gazing through the mullioned window, one might easily imagine oneself back in those good old days when domestic architecture was at its zenith, and a home was built to shelter sire and grandsire for generations. The most remarkable feature is the ceiling, with its uneven and hand-smoothed surface, so typical of the ceilings of the period. This veritably is a work of art.

An Early Georgian Residence

Society of Antiquaries

COUNT PLUNKETT has been appointed President of the Royal Society of Antiquaries of Ireland. Among the Vice-Presidents elected for the four Provinces are The O'Neill and the Bishop of Waterford. Judge Barton has been added to the Council.

Notes

"ROMAN and Byzantine Contributions to Mediaeval Art" was the title of Mr. Edward S. Prior's second lecture to the students of the Royal Mediæval Art Academy. He spoke of the long period of decadence from 300 to 1000 A.D., during which no architectural style was achieved, and Saxon and other European buildings showed ignorance, not only of the niceties of classical design, but of the principles of construction. The high standard of Roman execution had perished, and the workers in marble had been dispersed, but jackals were trading in and cutting up the monuments of ancient luxury. All this time Byzantine art was developing its triumphs and sending out shoots to Western Europe. It was, however, from Roman examples that the regeneration of architecture came; Western art grew up with the help of the ruins of Roman buildings. Mr. Prior showed a number of fine lantern pictures illustrating the transition from the Roman basilica to the Abbey Church. The column, arch, and carved wall of the basilica were main features of Christian church architecture, which was not really based on one particular form of Roman construction. It had a likeness to all Roman plans and was founded on current forms. Western masons, being unfamiliar with dome construction, substituted the lantern tower and spire—a great achievement, attributable to the Byzantine suggestion.

MR. FRANK PARTRIDGE has recently made a valuable acquisition to his collection of antiques in a Queen Anne

A Queen Anne Piece of Scarlet Lacquer piece of furniture of three parts—cabinet, bureau, and drawer-base—the whole consisting of beautiful workmanship in scarlet lacquer and gold.

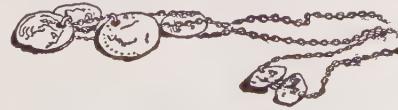
The scarlet is dulled on all the exterior parts, while it is brilliant on the inside portions, such as the interior side of the cabinet door and the two slip-out trays. The inside of the cabinet door is ornamental, though, owing to the foreshortened view in our plate of this piece, it cannot be seen. This door is fitted with a silvered-glass panel to the shape of the door. The bureau possesses a fall-flap, which rests, when open, on pull-out slides, and the interior contains a stationery case, consisting of five drawers and three pigeon-holes, while there is a sliding tray each side. The lower portion of the bureau consists of a partitioned drawer with a double ogee-shaped front. The drawer-base is plainly depicted in our reproduction, the hinges of the sliding tray, which folds in two, being clearly visible. The total height of this excellent specimen of lacquer is about 5 ft. 2 in. The measurements are:—cabinet, 2 ft. 3 in. high, 16 $\frac{1}{4}$ in. wide, 5 $\frac{1}{2}$ in. deep; bureau, 10 in. high, 18 $\frac{1}{2}$ in. wide, 12 in. deep; drawer-base, 24 in. high, 20 $\frac{1}{4}$ in. wide, 12 $\frac{1}{2}$ in. deep.

IN addition to a photogravure from one of the King's pictures, the reproduction in colours of a water-colour drawing by Miss H. Donald-Smith,

Our Plates referred to in the notice of her exhibition, and the illustration of the lacquer cabinet described among our Notes, our plates include reproductions in colours of two well-known pictures by George Romney. Of these the work variously known as *The Gower Children* or *Stafford Children* is justly ranked among the artist's masterpieces, and is certainly the finest composition introducing several figures which he produced. Our plate is taken from the fine translation of the work by M. Léon Salles. The original one was of a series of works commissioned from the artist, between 1776 and 1782, by Granville, second Earl Gower, afterwards first Marquess of Stafford, and ancestor to the present Duke of Sutherland. It represents five of the Earl's children. The lady playing the tambourine is Lady Anne Gower, who married the Rev. V. Vernon-Harcourt, Archbishop of York; she was a daughter of the Earl's second wife, whilst the dancing group are all children of his third. Giving the figures from left to right, they represent Georgiana Augusta, afterwards wife of the Hon. William Eliot; Susan, afterwards Countess of Harrowby; Granville, subsequently created Earl Granville; and Charlotte Sophia, afterwards Duchess of Beaufort. The plate on the cover of *Lady Hamilton at Prayer* is taken from the translation by Mr. E. Leslie Haynes of a portion of the fine picture in Mr. Tankerville Chamberlayne's collection known as *Lady Hamilton as a Nun*. The latter title is hardly appropriate, for the costume of the subject does not resemble that of the inmate of a convent.

Books Received

More about Collecting, by Sir James Yoxall, 5s. net. (Stanley Paul.)
Great Engravers: Hogarth, Fragonard, 2s. 6d. net each; *Art in Flanders*, by Max Rooses, 6s. net; *Reminiscences of my Life*, by Henry Holiday, 16s. net. (Wm. Heinemann.)
Dress Design, by Talbot Hughes, 6s. net. (John Hogg.)
Les Monuments de Rome, by E. Rodocanachi, 20 francs. (Hachette.)
Royal Academy Lectures on Painting, by George Clausen, 6s. net. (Methuen.)
English Church Architecture, by Francis Bond, 2 vols., £2 2s. (Humphrey Milford.)
Pieter de Hooch, by Arthur de Rudder; *Hieronymus Bosch*, by Paul Lafond. (G. Van Oest et Cie.)
A Little Journey in Spain, by J. E. C. Flitch, 7s. 6d. net. (Grant Richards.)
The Gospel Story in Art, by John La Farge, 15s. net. (Macmillan.)
Geschichte der Spanischen Malerei, by L. Mayer, 2 vols.; *Chinesisches Porzellan*, by E. Zimmermann. (Klinkhardt & Biermann.)
The King's Ships, by H. S. Lecky, Vol. II., £2 2s. net. (Horace Muirhead.)
Book Prices Current, Part I., Vol. 28. (Elliot Stock.)
Art and Common Sense, by Royal Cortissoz, 7s. 6d. net. (Smith Elder & Co.)
Animal Sculpture, by Walter Winans, 7s. 6d. net. (Putnam Sons, Ltd.)



IN THE SALE ROOM

THE early part of January is invariably a quiet time in the picture-market. Dealers are busy stocktaking, and their customers who belong to the business world are similarly engaged. Thus the month is a bad time for sales, the few which occur during it generally favouring the buyer rather than the seller, and the prices realised affording little

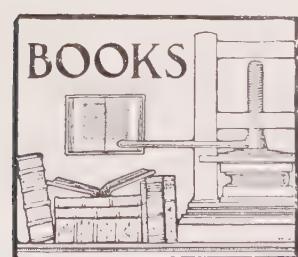


criterion of the value of the works sold.

The sale of pictures and drawings held by Messrs. Christie on January 23rd chiefly consisted of mid-Victorian works, which met with little support from the trade. P. F. Poole's Royal Academy picture of 1876, *The Quarrel between Oberon and Titania*, 38½ in. by 59½ in., realised only £15 15s.; A. Elmore's *Mary Queen of Scots and Darnley at Jedburgh*, 51½ in. by 62½ in., exhibited at the Academy in 1877, £11 11s.; and John Linnell's *The Eve of the Deluge*, 1848, 58 in. by 88 in., which realised £1,092 at the Gillott sale in 1872, now commanded no higher bid than £28 7s. *The Sleep of Duncan*, 45 in. by 60 in., by Daniel Maclise, R.A., had also passed through the Gillott sale, where it brought £393 15s., against £95 11s. at the artist's sale in 1870. It came down to £52 10s. at a sale in 1913, and now touched what one should imagine will be bottom price by falling to a bid of £5 5s. The decline in the value of H. S. Marks's *Saint Francis Preaching to the Birds*, 1870, 57½ in. by 47½ in., was also very marked, it only making £52 10s., against £1,155 at Baron Grant's sale in 1877. The highest price during the day was realised by a set of three hunting subjects, *Finding the Scent*, *Hounds in Full Cry*, and *The Death*, 29½ in. by 47½ in., which realised £262 10s., and constituted the only item that attained the dignity of three figures.

A SENTIMENTAL interest was attached to the dispersal

of the library of the late W. Hale White, Esq. (better known under his pseudonym of Mark Rutherford), which took place at Messrs. Sotheby's on January 14th, but this apparently did not induce the buyers to give any higher



prices, and the sale only added another illustration of

the low values of standard works which have neither special rarity nor age to commend them. *The Dictionary of National Biography*, the original 63 vols., with both Supplements (6 vols.), Errata (1 vol.), and index to vols. i.-xiv., together 71 vols., roy. 8vo, 1885-1912, made £24; and Malone's *Shakespeare*, 21 vols., calf, 8vo, 1821, £9 15s. Of a number of first editions of William Wordsworth's works, the best prices were realised by *Lyrical Ballads*, 8vo, 1798, calf, £6 10s.; *Poems*, first collected edition, 2 vols., 8vo, 1807, £4 2s. 6d.; and *Peter Bell*—the copy belonging to the late Lord Coleridge—8vo, 1819, vellum, t.e.g., £3 3s. The first edition of *Paradise Regained* and *Samson Agonistes*, which were published together in one volume in 1671, with "Licensed Leaf" and Errata, 8vo, calf, brought £14; but a more valuable item was a copy of the earliest issue of the first edition of *Poems by Currer, Ellis, and Acton Bell*, one of the rarest of the Brontë publications, issued by Aylott and Jones, 1846, 8vo, orig. cloth, uncut, which brought £39. Other relatively important lots were John Keats, *Poems*, 1st ed., 1817, 8vo, cf. ex., g.e., by F. Bedford, which made £26; S. T. Coleridge, *The Friend*, Nos. 1 to 27, with the scarce unnumbered issue between Nos. 20 and 21, a complete set of the original issue bearing the post-mark on each number, 8vo, 1809-10, mor., t.e.g., £13 10s.; and the same author's *Watchman*, Nos. 1 to 10, all published, 8vo, 1796, mor., £5.

In the same sale, which was continued on January 15th and 16th, were included the collections of books and manuscripts formed by John Kenrick Reynell Wreford, Esq., of Clifton, and of T. D. Dutton, Esq., of Clapham Common, besides other properties. The last-named furnished all the principal items, which included the Rev. J. Genest, *Some Account of the English Stage*, 10 vols., 8vo, Bath, 1832, orig. cloth, £8; George Borrow, *Lavengro*, 3 vols., 8vo, 1st ed., 1851, orig. cloth with paper labels, £2 14s.; Knapp and Baldwin, *The New Newgate Calendar*, 6 vols., portraits and plates as issued, n.d., 8vo, £4 7s. 6d.; Albert Smith, *The Fortunes of the Scattergood Family*, 3 vols., plates by Leech, 1st ed., 1845, 8vo, orig. cloth, £11; W. M. Thackeray, *The Book of Snobs*, 1st ed., 1848, original green wrappers, £6; John A. Heaton, *Furniture and Decoration in England during the Eighteenth Century*, 2 vols., imp. fol., 1889, half mor., t.e.g., £5; R. F. Burton, *The Arabian Nights*, 10 vols., 8vo, Benares, 1885-8, orig. cloth, £24; George Meredith, *Works, with Poems and Essays*, Edition de Luxe, 32 vols., 8vo, 1896-8, t.e.g., £17; J. Addington Symonds, *Renaissance in Italy*, library edition, 7 vols., 8vo, 1877-86, cloth, £12; and R. L. Stevenson, *Works*, Edinburgh edition, 32 vols., 8vo, 1894-1901, cloth, uncut, t.e.g., £56. The three days' sale realised a total of £1,672 17s. 6d.



PORCELAIN KNIFE, SPOON, AND FORK HANDLES



In the Sale Room

THE sale of decorative furniture, objects of art, and porcelain from various sources, held by Messrs. Christie on Thursday, January 22nd, if it included no exceptional rarities, comprised a number of typical pieces, which, however, only realised moderate prices. The more expensive lots included a Queen Anne walnut arm-chair, with vase-shaped centre to



the back, on carved cabriole legs and lion's claw feet, £35 14s.; an Adam mahogany sideboard, carved with rosettes and fan ornaments, and inlaid with satin-wood lines, 6 ft. wide, £58 16s.; a Chippendale fire-screen, with the banner containing an embroidered needlework panel, on mahogany tripod carved with foliage, £31 10s.; a Chippendale small mahogany table, with octagonal top and pierced lattice gallery, on tripod covered with lattice-work, 10½ in. diam., £29 8s.; another, circular, with tray top with pierced gallery, on carved tripod and claw feet, 25½ in. diam., £48 6s.; and a Sheraton mahogany sideboard, of semi-circular shape, inlaid with satin-wood lines, 77 in. wide, £32 11s. The examples of French work included a pair of porphyry vases of Louis XVI. design, mounted with ormolu figures, 15 in. high, £52 10s.; a pair of vases and covers of similar design, mounted with ormolu beadings and caryatid figure handles, 21½ in. high, £52 10s.; and the same price was realised by a clock and barometer, by Lepaute of Paris, in ormolu cases designed after Gouthière, chased with cupids, flowers, and foliage, and set with blue-and-white biscuit plaques, 35 in. high. A set of two old English settees, two arm-chairs and six chairs with shield-shaped backs, painted with foliage in green on white ground, and partly gilt, the seats covered with brocade, made £105; and a walnut-wood settee of William and Mary design, with short baluster legs and X-shaped stretchers, 64 in. wide, £32 12s.

Some good prices for furniture were realised by Messrs. Bruton, Knowles & Co. during the sale of the contents of the White House, Longdon, by instructions of Captain Rees, on January 14th and 15th. A Sheraton inlaid mahogany winged bookcase, with projecting centre, surmounted by four glazed lattice doors, 8 ft. high by 7 ft. 6 in. wide, brought £105. The Chippendale pieces included a mahogany arm-chair, with pierced, interlaced and carved back, on carved cabriole legs and claw-and-ball feet, the seat covered in petit-point needlework, which made £54 12s.; a mahogany easy-chair, with square upholstered back, carved arms, on carved cabriole legs and scroll feet, £49 7s.; another nearly similar, but with claw-and-ball feet, £43 1s.; a mahogany oblong table, with serpentine-shaped top, carved borders and spandrels, on moulded square legs and pierced cross stretcher, 35 in. by 24 in., £30 9s.; a mahogany settee, with

serpentine front and scroll arms, on carved cabriole legs and scroll feet, 7 ft. 6 in. wide, £42; a mahogany writing table, on carved square legs, carved and pierced spandrels and rope-pattern edge, 4 ft. 1 in. by 2 ft. 11 in., £42; a mirror in gilt-wood frame, carved with oak foliage and surmounted by a Chinese pagoda, 54 in. by 27 in., £26 5s.; and a mahogany pole fire-screen, on carved tripod, with old needlework panel, £25 4s. Furniture of earlier periods was exemplified in a carved walnut Queen Anne love-seat, on cabriole legs with eagle's claw and ball feet, 32 in. wide, which made £69 6s.; a large walnut arm-chair of the same period, with wide splat, on cabriole legs on claw-and-ball feet, £48 6s.; and the same price was attained by another of rosewood and walnut, with open back, the centre splat inlaid with engraved brass, scrolled arms, on carved cabriole legs and club feet; while a large Chippendale mahogany wardrobe with two panelled doors, on boldly gadrooned base on carved lion's claw feet, 6 ft. 10 in. high by 4 ft. 4 in. wide, made £50 8s.; and a figured mahogany Adam wardrobe of nearly the same dimensions, £38 17s.

THE collection of Greek and other civic and regal coins formed by Mr. Cumberland Clark, of 22, Kensington



Park Gardens, which was dispersed by Messrs. Sotheby on January 19th, 20th, and 21st, realised a total of £1,800 5s. 6d. The principal contribution towards this was made by a rare Roman gold coin, bearing the effigy of

Diadumenian as Prince of Youth standing between three military standards, which realised £150; another with the busts of Septimus Severus, Caracalla, and Geta, made £43 10s.; and a stater of Philip III., Aridaeus, £17 10s. The same collector's English coins of the reign of Charles I. were sold on the two following days, when 314 lots (including a few numismatic books) realised £1,239 14s. 6d. Four three-pound pieces made £43 in the aggregate, the highest individual amount (£13 15s.) being attained for one struck at Oxford and dated 1644. A half-unity of the same mint and date brought £13 15s.; a "silver pound," Shrewsbury, 1642, in fine state, £12 10s.; a pattern crown, by Briot, £10 10s.; an Aberystwyth half-crown, £7 15s.; another of Coombe-Martin, 1645, £12 17s. 6d.; a Tower shilling of 1631, of a type of which only one other specimen is known, £11 10s.; a Colchester siege shilling, £12 5s.; and a Kilkenny siege half-crown, £12 15s. Among the medals was included a memorial one, struck in 1649, bearing busts of Charles I. and his queen, with, on the reverse, a seven-headed monster rampant, and upon the ground the head of the king, the crown, and the sceptre, which made £30.



IT is one of the penalties of modern life that fame often comes to those who lack physical strength to support

The late Mr. John H. F. Bacon, A.R.A. the burden. The career of the late John Henry Frederick Bacon, A.R.A., M.V.O., who died on January 24th, when only in his forty-ninth year, would seem to be a melancholy instance of this. He was cut off in the fulness of his artistic powers, having at his hand as many commissions as he cared to execute, and leaving half completed one of his most important works, a canvas representing the reception of Their Majesties the King and Queen at the Guildhall on the day after their coronation. One cannot help feeling that the untimely death of the artist was in part the result of an over-taxed strength, the spur of an almost unmixed series of successes from his earliest youth having led him to spend his powers more lavishly than his constitution justified.

The late Mr. Bacon was second son of John Cardanall

Bacon, a well-known lithographer. A precocious and delicate child, the deceased artist gave evidence of his talents almost before he could walk. He might have emulated the early career of Lawrence as a portraitist, for, like that artist, he could draw admirable likenesses at the age of ten. His parents, however, were by no means desirous of exploiting his talents, and he was put through a regular course of training, first at the Westminster School of Art, and later on at the Royal Academy Schools. Early in his teens, however, he attained a high reputation as a black-and-white illustrator, and when only eighteen—an age when most painters are beginning their artistic tuition—he set off on a professional tour to India and Burmah, where he acquired the strong feeling for colour which subsequently characterised his work. His pictures at the Academy—*The Village Green* and *Nevermore*—were shown in 1889, and both hung on the line. The pathos of the latter work made it a popular success, while the high technical qualities of the pictures secured



RIO ST. STIN, VENICE

BY MISS HELEN DONALD-SMITH, AT THE DOWDESWELL GALLERIES

Current Art Notes

the approval of the critics. After that Mr. Bacon may be said to have pursued a career of unqualified success. He was a born story-teller in the highest sense of the phrase, investing his conceptions with high dramatic power and setting them down with fine artistry. In 1897 he ventured on the domain of religious art, producing in that year his large picture of the Resurrection morning, entitled *Peace be unto you*, which was followed in 1899 by *Gethsemane*. During the same period he had indulged his early predilection for portraiture with considerable success. In 1903 he was selected to paint the

command picture of the coronation of King Edward VII., where he showed his dramatic instinct by seizing upon the most touching episode in the whole ceremony—the moment when the aged Archbishop Temple, having stumbled and nearly fallen, the King stepped forward and supported him. The popular success of this work pointed Mr. Bacon out as the artist most fitted to paint the command picture of the coronation of King George and Queen Mary. This was exhibited at the Royal Academy of 1912, while last year Mr. Bacon was represented by four portraits. The most salient characteristic of his work was its thoroughness.

Though possessed of sufficient dramatic power to have enabled him to attain popular successes without undue labour, the deceased bestowed exemplary care on the production of every picture. He painted with a fine sense of colour and an unflinching regard for natural truth. His death leaves a void in a phase of English art which is at present not strongly represented.



THE MANSION HOUSE, LONDON
BY MISS HELEN DONALD-SMITH, AT THE DOWDESWELL GALLERIES

Drawings by
Miss H.
Donald-Smith

MISS H. DONALD-SMITH, in her exhibition of water-colour drawings of Venice and London at the Dowdeswell Galleries (160, New Bond Street), showed a fine sense of colour and a desire to give it coherent and detailed expression. Her works were not merely suggestions inspired by nature, but actual transcripts of the scenes she rendered, set down with painstaking topographical accuracy. In this way the Venetian themes, with their warmer and richer tones and more picturesque and romantic architecture, generally afforded more congenial

subjects for her brush than the London scenes. Nevertheless, a few of her most successful drawings were included among the latter. The *Mansion House*, shown under the harmonising influences of an afternoon sky, when much that is crude and discordant in its environment is mellowed and softened by the low-toned, semi-opaque London atmosphere, becomes mysterious and poetical; while the now defunct Old Post Office buildings, when viewed by an eye keen to seize what is picturesque in unlikely quarters, become invested with some of the majesty of Roman ruins. This semblance is especially noticeable in the drawing entitled *The Last of the Old Post Office*, where a few classical pillars and massy fragments of the half-raised building are shown in the foreground, backed by the majestic dome of St. Paul's. Some of the London night-scenes are especially good, as, for instance, that of *Old Palace Yard by Night*, with its sombre richness of tone enlivened by the gleaming lamps and their brilliant reflections. Yet, in spite of these



THE PHARISEE AND THE PUBLICAN

BY B. FABRITIUS

(SEE PAGES 190-191)

successes, one would say that Miss Donald-Smith is more at home in Venice, for in her London daylight effects in bright sunlight she is apt to see too much colour, and give the scenes a brighter aspect than is consistent with the smoke-grime of the great city. But in Venice there is every excuse for the use of bright colour, and Miss Donald-Smith takes legitimate advantage of her opportunity. In her two important drawings of *St. Mark's* she has shown the exterior of the gorgeous building brilliant in sunlight, resplendent in lines of which our English edifices afford little suggestion, while her smaller drawings of the island city are set down with equal appreciation of its manifold charms. Some of the night effects are especially good. In the *Light in the Archway*, where a narrow green-watered canal, under the deep blue of an evening sky, is flooded with light emanating from one of the tall buildings which flank its course, there is shown much beautiful colour and a sense of atmospheric mystery. Another beautiful nocturne is *The Arno by Night*, a simply composed effect of a range of buildings in half-shadow, with lighted windows, surmounted by a blue sky the tone of which is reflected in the water below. An interior scene, *Vespers in St. Mark's*, is treated with a breadth and freedom and a feeling for restrained yet rich colour which makes one regret that it is the only example of its kind in the exhibition. Other drawings to which attention may be called are the impressionistic *Rio del Lovo*, the crisply touched and well-coloured *Canaledei*, *Barrs Hieri*, and the little group of drawings at the entrance, which among them seem to give an epitome of Venice in her aspects of sunlight and shadow and night.

IN some of the examples of modern colour-printing a growing tendency is shown to over accentuate the brightness of the coloration, a fault which is probably encouraged by the more perfect technical methods introduced by the modern printer.

"Lady Mexborough"
Mezzotint in
Colours by H.
Macbeth Raeburn,
after Sir Joshua
Reynolds
(edition limited
to 250 artist's
proofs at £6 6s.)

From this failing the mezzotint in colours of *Lady Mexborough*, after Sir Joshua Reynolds, engraved by Mr. H. Macbeth Raeburn and published by Mr. Dighton (5, Savile Row), is pleasingly exempt. Both engraver and printer have shown a wise restraint in not trying to heighten the chromatic strength of the original picture. Its charm lies largely in its tranquillity of tone and delicacy of feeling, which are in full unison with the refined beauty of the subject of the work. These qualities have been perfectly attained in the translation. The printing of the face of Lady Mexborough is executed with the perfection of finish and delicacy of miniature painting, and the tones of white in the lace scarf which she is wearing, and indeed all the coloration of the engraving, are marked by a discreet reticence, with the result that the plate is in perfect tone throughout. In colour-work it is more difficult to judge of the quality of the scraping than in a plate printed in monochrome, and consequently the engraver is often robbed of something of his due; but here, despite the disguise of the colour, one can recognize that Mr. Raeburn has executed a thoroughly scholarly piece of mezzotinting, marked by sound



draughtsmanship, and reproducing with sympathetic appreciation the character and feeling of the original. It is interesting to remember that this was not the first portrait for which Lady Mexborough sat, she having been painted when Miss Elizabeth Stephenson by the Rev. M. W. Peters, R.A., and a fine mezzotint was made from the earlier work by W. Dickinson.

THERE is always a tendency to improve things until their individuality and beauty has been improved out

**Drawings by
Mr. James McBey** of them. Something like this is happening in the case of water-colour painting, which, in the hands of the more advanced moderns, is being deprived of its characteristic qualities of delicacy and transparency to ape the strength and heaviness of oil. One welcomes a reaction against such methods, more especially when made by painters who have still to win their spurs. Mr. James McBey may be included in this class, for if well known as a powerful and original etcher, his water-colours, now on view at Messrs. Colnaghi and Obach's Galleries, (144, New Bond Street), are the first he has shown to the public. That they display no signs of immaturity is not surprising, for a competent craftsman can generally change his tool for another without material loss. He has gone back in some of them to the oldest of English water-colour methods, pen-and-ink outline with transparent washes, and though in others he has dispensed with the pen and ink, he has always retained the lightness and transparency of his colour. Among the drawings which may be specially noted is *Camels crossing a Ford*—

a moonlight effect, very beautiful in tone and feeling. Some powerful line-work is shown in the original drawing for the second state of the etching 1588, in which one of the galleons from the Spanish Armada is represented being driven on to an iron-bound coast, the strength and massiveness of the rock-forms being impressively suggested. A vigorous study of a *Young Berber*, if not altogether attractive, is fully convincing. Of a number of Dutch scenes one may single out *Grimnessisleys*, *Dordrecht*, and *Zaandam* as examples of quiet yet beautiful coloration, whilst an interesting autobiographical reminiscence is afforded by the drawing *Mr. McBey and an Assistant Printing Etchings*.

THE greatest difficulty for a popular artist is to free himself from the dead weight of his past achievements.

**Water-Colour
Drawings by
Baragwanath
King**

The public, who are conservative in their likings, inevitably demand, if not the exact repetition of these early works, the production of something so like them as to allow no scope for further developments on the part of the artist. Hence it is that so many artists who have attained early successes tend to become mannered and stereotyped in their style. Some such fate seemed likely to befall Mr. Baragwanath King, whose more recent exhibitions, though maintaining a high level, showed little artistic progress. In the collection of drawings of *The English Riviera*, shown at the Baillie Gallery (13, Bruton Street), Mr. King, however, took a new departure, displaying a feeling for beautiful, original, and delicate colour such as had

The Connoisseur

not been so strikingly exemplified in any of his previous work. He had passed from the prose to the poetry of painting. Not that this statement must be taken as a disparagement of his previous efforts, for prose can be equally fine in its way as poetry; but the latter demands a more exalted mood, a keener perception of latent beauty, and the power of investing the actual with a sentiment derived from spiritual vision. In his renderings of still seas melting away into summer mists, of cliffs wreathed about with gossamer vapours, of sun-bathed moorlands resplendent with gorse and heather, his colour flowed brightly and joyously, with a happy feeling of spontaneity, as though the artist's mood had been in complete unison with nature. He was equally successful with his less ethereal effects—the harbour scenes, in which patches of black shadow set off the moonlit waters; or evening coast scenes, solemnized by the tranquil beauty of the after-glow.

WHAT may be justly looked upon as a masterpiece of the combined arts of the illuminator and binder is to be

A Beautiful Book found in a superbly illuminated manuscript on vellum of *Romeo and Juliet*, executed by Mr. Alberto Sangorski

and sumptuously bound by Messrs. Robert Riviere and Son, which has just been completed after eighteen months' labour. This is perhaps the most ambitious production of its kind executed in modern times, and challenges comparison with the most ornate examples of mediæval art. In one respect it is unique, for the script, the superb series of illuminated initials and borderings, and the numerous full-page miniatures have been entirely wrought by the same artist, a feat which has never been done before in regard to a manuscript of this size. Mr. Sangorski has invested his work with both fine decorative and emblematical significance, so that even the minor embellishments help to elucidate as well as adorn the text. His illuminated initials never repeat

themselves, and show an infinite variety of style and treatment, while his illustrations, finely executed in miniature painting, are marked by much dramatic power and sustained richness of coloration. The binding in which this beautiful volume is enshrined is fully worthy of it. Tooled gold-work and precious gems are extensively employed, but what impresses the eye is less the magnificence of the materials used than the fine taste with which they have been employed. Each of the six designs which embellish the covers, doublures, and fly-leaves is replete with emblematical significance, all the ornate decorations, which are woven together in themes of jewel-like splendour, being charged with meaning having direct reference to the contents of the book. The work exemplifies the consummation of the bookbinder's art, both by its beauty and the fine technical quality of its craftsmanship.

THE good effects of the series of popular lectures initiated by the London County Council on science,

County Council Lectures literature, and art is acknowledged on all sides. Given by some of the leading

authorities on the subjects of which they treat, they are of high educational importance, and deserve a far greater publicity than is at present awarded them. One of the most interesting of the series delivered during the present year was that given by Mr. Fred Roe, R.I., at the Clapham School of Art, on January 20th, on "Modern, Romantic, and Historical Art." Mr. Roe's paper was an excellent synopsis of his theme. He traced the course of modern art from its escape from the thraldom of the so-called "grand style"—advocated but not practised by Reynolds—through the weaknesses of mid-Victorian historical and genre painting, up to its present-day developments. The lecture was illustrated with a fine series of magic-lantern slides, showing examples of many of the best-known works of modern English and French artists.



LADY MEXBOROUGH
BY H. MACBETH RAEBURN, AFTER SIR JOSHUA REYNOLDS

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Copy of the "Port Smaith Telegraph," a Mottley Naval and Military Journal, Monday, October 14th, 1799. Price 6d.—A7,908 (Woking).—An odd number of a journal like this is of very small value, although it might sell for a fancy price to someone genealogically interested in this particular issue, if such a purchaser could be found.

Military Portrait (Engraving).—A7,909a (Bristol).—We regret that we cannot venture an opinion on this from your description, and if, as you say, it is a proof before letters, we should require to see the print before being able to supply the names of the painter and the engraver.

Books.—A7,923 (Ambleside).—The two volumes of *Ben Jonson's Works*, dated 1640 and 1641 respectively, we should appraise at about £4 or £5 each. The copy of Sir P. Sidney's *Arcadia*, dated 1598, is also of some value, but we should require to see the books in each case before making any more definite statements.

1. **Japanese Artist, Togan Tomokawa.**—A7,934 (Lochwinnoch).—We are unable to trace the history of this artist in any of the usual works of reference. 2. **Burns' Poems and Letters, Vol. I., Edinburgh, 1811.**—If this is incomplete, the value is inconsiderable. Very few books, indeed, realise any amount as odd volumes.

Needlework Panel.—A7,950 (California).—This panel, representing the story of the Prodigal Son, is a piece of English work of the time of Charles II. It appears to be in good condition, judging from the photo, and it is of a type much in demand among collectors in England. The subject is unusual, and assuming the piece to be genuine, its value, in our opinion, would be about £85.

Coloured Engravings.—A7,956 (Fermoy).—*Portrait of Empress Marie Louise*, by Audouin, after Laurent, and *Coronation of Josephine*, by Leronge and Bovinet. The works of Audouin are not particularly valuable, and we hesitate to place a value in either this case or the next without seeing the prints.

Table.—A7,957 (Darlington).—We cannot give a definite opinion from the diagrams sent to us, but, judging from the type of inlay, we should not place the table earlier than the beginning of the nineteenth century, although, as said before, an opinion given merely from seeing diagrams is necessarily open to correction. The value is unlikely to exceed £5 at the most.

Old Bible.—A7,965 (Lichfield).—This is, as you will see, a reprint, "the whole originally designed by Richard Blome, Esq., Cosmographer to Her Late Majesty Queen Anne." Therefore the date 1688, on tracing of plate sent to us, would probably be that of the original edition. As the present copy is incomplete, however, it is practically valueless.

Chairs.—A7,987 (Ware).—It is always difficult to judge furniture from photographs, and we cannot take any responsibility for opinions given from inspection of these. Assuming your two chairs to be genuine, we should say that the chair with wicker back dates from the reign of Charles II., and the "Prie-dieu," with cabriole legs, from the early nineteenth century. We should value the first-mentioned at about £10, and the other at under that amount, but of course this statement is liable to alteration.

We cannot give any opinion about your grandfather clock, as we have nothing but a description to judge from, nor do we recall the name of the maker.

Copy of the "Canterbury Tales," with title-page showing descent of Henry VIII.—A7,990 (Pensford).—As you do not quote a date in connection with this book, we presume that it dates from the reign indicated by the title-page, but as you have also omitted to give the name of the printer and other indispensable details, we cannot supply any information on the subject.

Ebony Curio.—A8,007 (West Byfleet).—We consider that this requires some explanation as to whether all the objects shown in photo are part of the same design or no. We can give no opinion until this is made quite clear. The general design of the piece seems to indicate Indian workmanship.

Bronze Medal of Blucher.—A8,015 (Chester).—It is difficult to express any opinion on this from merely seeing the rubbing sent to us. The obverse appears to be in fair preservation, but we doubt if the value is more than a shilling or two.

Pewter Plate.—A8,030 (Forest Gate).—We can assign no definite value or date to this without seeing the plate itself. Assuming that it is genuine, we should consider it to be the work—judging from the rubbing of mark sent us—of James Hitchman, who is recorded in the list of Freemen at Pewterers' Hall as having taken up livery in 1716, and become Renter Warden in 1733.

English Lustre.—A8,031 (Brighton).—So far as we know, there is no work dealing specially with this subject, but we should recommend you to refer to the articles which have appeared in Vols. IV., VII., IX., XIV., XIX., and XXI. of THE CONNOISSEUR.

Delft Plaque.—A8,037.—We cannot trace the mark on this dish, of which photo was sent us, in any of the usual works of reference on the subject, and we should require to see the plaque before venturing a definite opinion on it.

"Masquerade," stipple engraving by James Hogg, after T. F. Rigaud.—A8,057 (Norway).—We cannot undertake to give any opinion on this without seeing the print itself. If it is a genuine and, as you say, a very fine impression, this would of course tend to raise the value, but there is no special demand for this engraver's work.

Silhouettes.—A8,059 (Leamington) and A8,066 (Huntingdon).—If your silhouettes are anonymous, or if their identities have been lost, they will be only worth a few shillings each.

Paintings by Defregger.—A8,065 (Newbury).—We can form no opinion as to the value and artistic merits of the pictures by this artist in your possession without seeing the actual paintings.

Books.—A8,072 (Birmingham).—There is practically no demand for the type of book you mention: *Le Pitture di Pellegrino Tibaldi, etc., Venezia, 1756*; and *Bibliotheca Apostolica Vaticana, Roma, 1591*; and the two would probably only fetch a few shillings.

Books on Old China.—A8,073 (E. Finchley).—As stated in a former number, handbooks at a moderate price on this subject are published by T. Fisher Unwin, Stanley Paul, G. Bell and Son, Werner Laurie, and Macmillan.

Glazed Portrait Busts of John Wesley and Whitfield.—A8,096 (Torquay).—If genuine, these are of considerable value to a collector of pottery, but it would be absolutely essential for us to see the busts before appraising their value, as this type of ornament is very largely imitated.

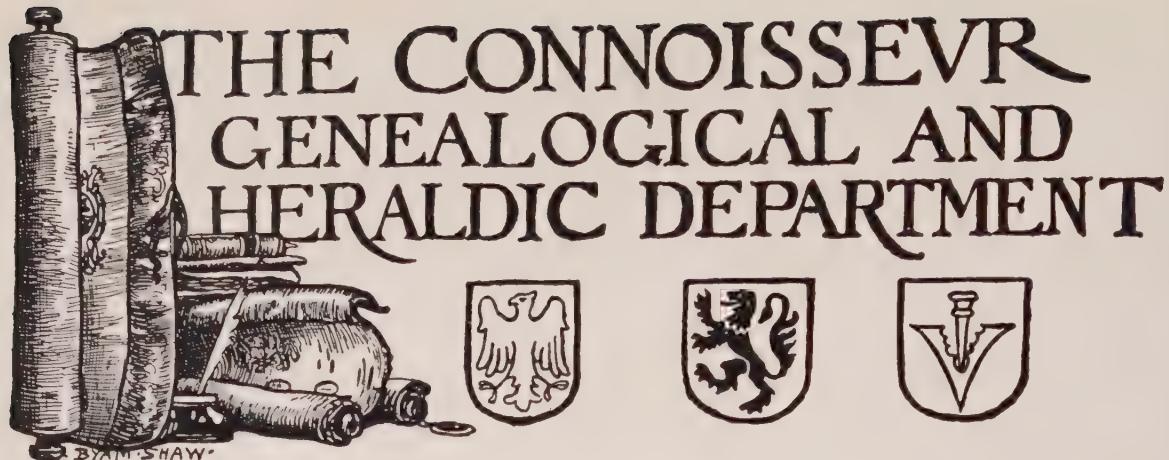
"Breeches" Bible.—A8,107 (Stockport).—Judging from your description, this copy is not in good repair, and we should imagine that it would not fetch more than about 10/-.

Waterloo Number of "The Times."—A8,114 (Flow Oaks).—If an original issue, this copy is worth about a shilling, but if one of the reprints, it is practically valueless. Probably the copy mentioned would be worth more in your own family than elsewhere, as you say that a relative fought in the battle.

Coloured Sporting Prints.—A8,139 (Stoke-on-Trent).—There are so many of these prints by Wolstenholme that we should require to know the title of yours before giving even an approximate value on it.

Colour Print.—A8,140 (Melton Constable).—Your colour print, "Dick Whittington," by Edmund Evans, London, is of small value, and not worth more than a few shillings.

1. **Decanters.**—A8,141 (Farnham).—We assume, as you give no particulars, that these are cut glass, but as they are not in perfect order, we should imagine that the pair has but small value. 2. **"The Quack Doctor,"** by Hess, after Douw. If this is good impression, genuine, and in good condition, it is worth about 10/-. 3. **Lustre Jug.**—We should require to see this before venturing an opinion.



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

STAFFORD OF LONDON.—The will of John de Stafford of London is dated 21 December, 1348, in which he mentions his wife Juliana and her daughter Alice, and also his late wives, Johanna and Juliana.

A William de Stafford is mentioned in the will of Nicholas Mareschal, Parson of Staunton St. Quinton, co. Wilts., in 1342; and a John Stafford in that of William Walman, skinner, in 1361.

John Stafford, in his will dated 4 May, 1436, expresses a wish to be buried in the church of St. Michael de Bassyngshawe, near his late wife Margery; he mentions also his present wife Isabella, his daughter Katherine, and son John.

The next will to be found is that of John Stafford, chaplain, dated 9 September, 1444. He mentions his son Thomas, kinsman Richard Stafford, and his late wife Johanna. There is a bequest to a chantry priest for masses, at which the following words were to be used:—"I recomende in to your devote frayers the soules of John Stafford and Johane his wyf, John and Julyan his fadre and moder, of Henry Barton, of Johane and Agneys hi wyves, and of all Cristen."

On 24 December, 1463, one William Stafford, vintner, made his will, which Dr. Shaw tells us is still preserved, with two heraldic seals, but no relations are mentioned. This is also the case in another will of William Stafford, dated 25 October, 1458, although there is mentioned a bequest with which to maintain a chantry for the souls of Henry Barton and Johanna his wife, and others. Yet another William Stafford's will appears in 1456, the contents of which rather point to the fact that the foregoing William was one and the same person.

A wider search would doubtless add considerably to the foregoing, if it did not actually connect some of the people mentioned.

DUNCH.—The arms of Dunch of Little Witnam, co. Berks., are given in Burke's *Armory* as follows:—Sa. a chev. betw. three towers triple-towered ar. Crest.—Out of a ducal coronet or an antelope's head az. maned, armed and attired, of the first.

TEDDIMAN.—Captain Thomas Teddiman, R.N., was knighted 1 July, 1665, and at the same time two other naval captains received this honour, viz., Captains Joseph Jordan and Roger Cuttings.

BAKER.—Peter Baker, citizen and scrivener of London, died in May, 1592; his widow Elizabeth died 22 July, 1594. From the wills *Inquisition Post Mortem* of Peter, the following pedigree can be traced:—

Peter Baker.	= Elizabeth.
Will dated 18 August, 1591.	Will dated 19 July, 1594.
Elizabeth = David Lloyd, or Flud.	Judith, = dead in Bennett. 1594.
Elizabeth, aged 10 in 1592.	Judith, aged 7 in 1592.
Mary. Sarah, aged 4 in 1592.

WOODCOTE PARK

The contents of this Historical Residence, lately acquired by H. G. Lancaster & Co., are illustrated and described in part on this and following pages, but should be viewed at the Galleries in Conduit Street.

THE mantelpiece here represented is a very perfect example of the Chippendale manner—and is typical of Thomas Chippendale's best work—both in

Notice also the quaint, dragon-like birds that support each corner of the shelf, rising out of the scroll-work and welded into it. The carved female head in centre



ON VIEW AT THE GALLERIES OF
HAROLD G. LANCASTER AND CO., 55, CONDUIT STREET, REGENT STREET, W.

its general lines and in its elaborate detail. It is bold and free in outline, with a wealth of delicate ornament; scrolls, shell-work, flowers, and foliage are skilfully woven together with a fine sense of design and a true appreciation of the balance of parts.

is purely Greek, and suggestive of Georgian—which gives a strong English note to a design otherwise influenced by the period of Louis XV.

The carved and pierced woodwork, with its interlaced trellis filling the open spaces, is richly gilded,

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and then applied on a background of Irish-green marble—giving a very sumptuous effect. Truly a museum piece.

The remarkably fine ceiling painting, which occupied the centre of the further drawing-room, illustrated

on this page, is noticeable for its fine draughtsmanship and perfection of finish; in the latter respect corresponding with an easel painting, while at the same time breadth of treatment is maintained. The subject represents *Apollo and the Muses*, encircled by



ON VIEW AT THE GALLERIES OF
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ON VIEW AT THE GALLERIES OF HAROLD G. LANCASTER AND CO., 55, CONDUIT STREET, REGENT STREET, W.

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a rich frame of "Regence" detail. In this ceiling the artist illustrates the treatment of a mythological subject, in which the landscape, figures, and accessories are on a smaller scale than was the general practice prior to the period of its execution — the

the consoles, mirrors, and fitted adjuncts, many of which bore the characteristic Chippendale stamp.

This library is a magnificent room, panelled out with carved wood mouldings and ornament, heavily gilded. The bookcases are architecturally planned,



ON VIEW AT THE GALLERIES OF
HAROLD G. LANCASTER AND CO., 55, CONDUIT STREET, REGENT STREET, W.

mid-eighteenth century. The double drawing-room, of which this ceiling is the conspicuous centre, is a palatial apartment, and would make a magnificent ball-room. The double doors, with their richly gilded ornamentation and their charming lunettes above, painted in oils in the manner of Lancret, are wonderfully fine. The style of the room, although so reminiscent of the French, is nevertheless eminently English in treatment, and harmonises with

and form an integral part of the whole. The double doors, with their bold panels and raised ornament, gilt solid, are exceedingly handsome. Massive chased and gilded locks and handles give a richness and finish to the doors. The oval ceiling panel in this room is also a fine piece of work. A portion of the Chippendale mantelpiece, previously described, can here be seen. For a large country mansion nothing could be finer than this distinguished room.

A TWELFTH NIGHT COMEDY

BY PHILIP GIBBS

PART I.

IN spite of the great snow-storm which had made the roads almost impassable during the Christmas week of 1740, many fashionable gentlemen and ladies of quality had come in their coaches from town to Tunbridge Wells, which was then in the height of its fame as a genteel resort.

Every morning they looked out of their windows to see if the snow had cleared a little, so that their sedan chairs might be carried in safety to the Assembly Rooms, where there was to be an elegant rout on Twelfth Night, under the patronage of the Countess of Ardington and many of the local gentry. Many young ladies who lived all the year round in Tunbridge were putting new trimmings to their brocades and cleaning the fringes of their fans, and dreaming already of the handsome young gentlemen who might be smitten with their bright eyes. But among the men of fashion, who had a good-natured contempt for these provincial maidens, to whose prettiness they were willing to pay a condescending homage, there was only one topic of conversation. It was the refusal of the Countess of Ardington to attend the rout if Kitty Clive, the play-actress, were permitted to come. As her ladyship's patronage was essential to the success of the evening, Mr. Nash, who was acting as the Master of Ceremonies, had intimated, very courteously, to the play-actress herself, that no further tickets were available.

Mistress Clive had flounced out into her most fiery temper.

"Ticket or no ticket," she cried, "I'll come, if I die for it. I'm not to be flouted by any she-cat, or by any tom-cat neither, Mr. Nash."

"Madam," said Beau Nash, in his quiet way, taking a pinch of snuff very carefully, and dusting his velvet coat with a lace handkerchief, "I regret most infinitely that no lady will be admitted without a ticket, and that the last has been sold."

It was a declaration of war. Several gentlemen wagered fifty to one that Kitty would come to the assembly in spite of Nash's orders to the funkeys to keep her out. These sporting bets, however, did not represent the opinions of the gentlemen concerned upon the moral side of the question. They were almost unanimous in agreeing that the Countess of Ardington was justified in shutting the doors against

poor Kitty. Her ladyship's son, young Lord Verney, had, as all the world knew, been very seriously entangled with the girl, until, at the end of the last season in town, he had broken with her, retired to the country, and made a handsome proposal of marriage to Lady Betty Lavington, the beautiful daughter of the Earl of Mountroyal. She had accepted the young nobleman with the greatest joy, and their marriage was to be expected in the spring.

It was therefore quite out of the question to allow this notorious play-actress—a delightful creature in many ways, and most fascinating behind the foot-lights, especially when she played a breeches part—to flaunt through the Assembly Rooms under the very eyes of the countess and Lady Betty, who had rescued young Verney from the serious danger of a *mésalliance*.

But there was another reason why Kitty Clive should not come to the rout. It was indeed all-sufficient. His Grace the Duke of Munster, having led a wild life on the Continent for several years of his young manhood, had just returned to England, and had been ordered by his doctors to drink the waters of Tunbridge. He was expected at the Castle Inn, where he had taken the best suite of rooms, on the day before the ball; and if the snow did not delay his coach, he would certainly grace the assembly with his exalted presence. In spite of his wild oats, the young duke was known to be careful of his dignity, and very quick to resent any affront to it. It would therefore be most undesirable, and even outrageous, if a play-actress who exhibited her beauty in breeches for every man's eyes should be allowed to enter the same salon as a duke who had royal blood in his veins.

"My dear Verney," said Sir John Blunt, "your lady mother has the approval of all honourable men and women. Kitty Clive is a pretty devil, but, egad, we can't allow her to rub shoulders with our sisters and sweethearts, especially in the presence of his Grace of Munster."

Young Lord Verney stared very coldly at this sympathiser and most notable rake.

"Sir John," he said, "some of our sisters and sweethearts have to rub shoulders with less desirable people than Mistress Clive, who, by Heaven, sir, is a very honest creature."

The Connoisseur

Sir John Blunt put up his eye-glass and let it drop again with a falsetto laugh.

"My dear young gentleman, you have more knowledge of the fair Kitty than I can lay claim to. Doubtless she will be glad to hear of your kind remembrance. I trust that she has an equally good opinion of your honesty, since your last season in town."

Young Lord Verney flushed very deeply, but turned on his heel and strode away without entering into further argument.

It was perhaps foolish of him to call upon Mistress Clive the day before Twelfth Night; but in the opinion of his best friend, young Sir Richard Hunter, he was thoroughly disturbed by an advertisement issued by the play-actress on the front page of the *Tunbridge Gazette and Visitors' Guide*. In the Pump Room the following words had excited much comment, and had been the cause of further wagers:—

"As the Playhouse will be closed on Twelfth Night in consequence of the Countess of Ardington's Subscription Ball, Mistress Kitty Clive begs to announce to her friends and patrons that she will have pleasure in meeting them on that evening, shortly before midnight, in the Assembly Rooms."

It was a deliberate challenge to her ladyship, and to Beau Nash himself. But not for a moment did Mr. Nash lose his composure when the sheet was thrust under his eyes by some of his cronies. He stood reading it while his right hand rested on his silver-knobbed stick. Then he turned to the company and spoke in his elegant way—

"The lady is a persistent minx, gentlemen, but I am willing to lay a thousand pounds to a fourpenny-bit that she does not enter the Assembly Rooms on Twelfth Night. My funkeys have their orders."

"I take your bet, Mr. Nash," said Sir John Blunt. He turned with a cynical smile to Lord Verney. "Are you making any wagers, my lord? Doubtless you know the lady's mind as well as her heart and other qualities."

"I make no wagers," said Lord Verney, drawing himself up very stiffly. Yet he was alarmed—perhaps because, as Sir John Blunt said, in his sarcastic way, he knew the heart and quality of Kitty Clive. He had much to lose, though he made no wagers, because if Kitty made any scandal in the Assembly Rooms, if she denounced him publicly as a young man who had given her many proofs of love before he broke with her, if she produced any of the love-tokens which he had given rashly in the ardour of

his transient affections, he would be ruined in the eyes of Lady Betty Lavington, whose purity of soul was joined to a high-spirited nature. And Kitty Clive in one of her mad moods would stop at nothing. He had seen this Irish beauty in her tantrums. He knew her audacity.

It was therefore on a desperate venture that he walked late one evening through the silent snow-trodden streets of Tunbridge Wells, along the Pantiles, under the eaves of the houses, until he came to the Castle Inn, where Mistress Clive and her friends were staying.

The play-actress was in the second best sitting-room when Lord Verney was ushered to her presence by a waiting-maid. There was a roaring fire on the hearth, and Mistress Clive sat in front of it, with a flowered petticoat tucked up and her red-heeled shoes on the fire-guard. The strings of her bodice were loosened, and, like the poet's lady, there was—

"A lawn about her shoulders thrown
Into a fine distraction."

She had a "sweet disorder" in her dress, after taking off the costume of the stage, but as she rose and faced her visitor, her cheeks very deeply flushed as though the fire had scorched them, her eyes as bright as the glowing coals from which she turned, the beauty of Kitty Clive, which had captured many hearts, was never more entrancing. It seemed to put a spell upon young Lord Verney, for, after he had bowed very low, he stood gazing at her, unable to speak a word.

She dropped into the billows of a deep curtsey, and then rose with a little mocking laugh.

"Good, my lord, and wherefore is it your pleasure to visit a poor play-actress, who is despised by the nobility and gentry of this genteel village? Surely it would be most compromising to your lordship to be found in such low company at this hour o' the night?"

She spoke her speech in the play-acting style very prettily.

"Kitty!" said Lord Verney, coming forward a step or two.

"Nay, Mistress Clive, if you please," she said very sharply. "I am Kitty only to my friends, and to those whose love lasts for more than a season in town."

"Madam," said Lord Verney, very humbly, "I think you have misjudged me woefully. I trust that I may always be numbered among the faithful friends of Mistress Clive. It is true that my station in life and my family traditions, even my duty to my lady mother, made it impossible for me to obey the early dictates of my heart, but——"

A Twelfth Night Comedy

"To the devil with all your buts," said the pretty young play-actress, in that violent language for which she was famous in private life. "My Lord Verney, it is not six months since you made many vows to me, to which I listened like a poor fool, because I believed in the honour of a smooth-tongued gentleman. There were no buts when you begged me for my kisses, and wept because I laughed at you, though my own silly heart was on fire. Be brief, sir, and tell me why you come to-night. Is it to ask for the letters in which you wrote your passion for me? Is it to get back the gifts you implored me to take? Or have you tired of my Lady Languish, for whom you cast me off?"

"Mistress Clive," said Lord Verney, "I have come very humbly to plead with you not to fulfil your threat to visit the Assembly Ball. Your presence there would, I think, be painful to yourself and to many people whose happiness should be respected. . . . By God, madam, you must understand that I shall be eternally disgraced with the lady whose hand I have gained if you force your way into her presence. At least I implore you not to subject her to any scorn or scandal. If there is anything I may give you in return, any present—"

She heard him, until those words, with a face from which all the colour had flown. Then a storm gathered in her eyes, and she burst out upon him in fury.

"You will bribe me to stay away? You will pay me so that I do not contaminate your noble company or breathe the same air as your virtuous lady? Oh—damme—if I were a man I would whip you for such words!"

Then suddenly her mood changed—so swiftly that he was startled. She clasped her hands and laughed very softly.

"I infinitely regret that I cannot oblige your lordship. I have made every arrangement to see my friends at the Assembly Rooms. I have a very burning wish for converse with the sweet lady who is to have the happiness of being your lordship's wife. I also look forward to the joy of meeting your lady mother. Nor can I disappoint that dear, good creature, Mr. Nash. . . . I wish you a very good day, my lord."

She fell into a curtsey again, and then rising with a strange smile upon her lips, swept out of the room, with her flowered petticoat swaying above her little red-heeled shoes.

Lord Verney stood with his head bent. He was a very young man, not quick or clever of speech. He had intended to speak so differently, to point out to Kitty Clive that he wished to save her from the

insults of insolent men, like Sir John Blunt, as well as to spare himself humiliation and disgrace. It was best for both of them that she should stay away. His own mother had a sharp and cruel tongue at times, and would not spare her. . . . But he had failed in his mission.

As he went out of the courtyard of the old inn he had to draw back against the wall to allow the passage of a blue coach with outriders and postillions, which rattled in at a smart pace. The light from an oil lantern swinging above the archway revealed the figure of an effeminate young man in a cherry-coloured coat and a curled wig, who lay back with one foot, bandaged in white linen, stuck out of the window. His face was in shadow, but the lantern flung its light upon the panels of the coach, which were emblazoned with ducal arms.

It was His Grace the Duke of Munster who had come to Tunbridge Wells. But, by the look of the bandaged foot, he was suffering from the gout, and would not be seen at the Assembly Ball.

Lord Verney would have been more disturbed in his mind than before if he had seen the unexpected meeting of the young duke with Mistress Clive in the great hall of the Castle Inn. In spite of his gout, which made him cry out French oaths every time he had a twinge, he made a low bow to the play-actress, put his hat to his heart with a tremendous flourish, and then flinging it away, vowed that the gout might go to the devil now he had met Kitty Clive, whom he had last seen four years ago in the Theatre Royal, Dublin, where she had taken all the boys by storm.

The landlord of the Castle Inn did not think it wise to publish the fact that Mistress Clive and her play-actors had dined that night in the best sitting-room, and that His Grace, before getting too drunk to stand, had risen to give the toast of "the loveliest and sprightliest and dearest creature that ever wore a pair of breeches in a playhouse—the inimitable Kitty Clive."

On the following morning one of the footmen in the green livery of the house of Munster obtained a ticket for the Assembly Ball, on behalf of the duke, but intimated to Mr. Nash that His Grace was "suffering most demnably from the gout," and cursing, like a noble gentleman, in the French tongue.

PART II.

The scene in the Assembly Rooms on the occasion of the Twelfth Night rout was, in the words of the *Tunbridge Wells Gazette and Visitors' Record*, "most rich and genteel." Mr. Nash, as Master of the Ceremonies, was one of the first to arrive, and

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drove from a country house four miles away in his chariot and six greys, with outriders, footmen, and French horns. Many quaint and old-fashioned vehicles, some of them dating from Queen Anne's reign, came into the town from neighbouring houses with country gentlemen and ladies whose clothes belonged to fashions which had long been discarded in London, and, owing to the heavy snow, several of these chariots lost their wheels, so that more than one lady of quality had to walk, with her hooped skirts tucked up, for more than a mile, preceded by linkboys. But for the most part the quality came in sedan chairs. In the chaste salons of the Assembly Rooms there was such a concourse of embroidered coats, and silk brocades of every imaginable colour, such a glinting of sword-hilts and fluttering of fans, such a crowd of lovely creatures and elegant men, that, to quote the paper again, "the eyes of all present swooned at this scene of splendour."

Most noticeable of all the elder ladies because of her severe, yet gracious, dignity and her exalted rank, was the Countess of Ardington, whose white wig, laden with satin bows, pearl ropes, and the model of a ship in full sail, was higher than any other head-dress in the gathering. She wore a gown of flowered silk with pannier hoops, and as she was unable to sit down with that grace which was demanded by her high station, stood erect with noble self-restraint the entire night. By her side was the beautiful Lady Betty Lavington, the bride-elect of her noble young son, most chastely dressed in Spitalfields brocade of white and green. Her face was almost as white as the powdered curls above her high forehead, but her delicate and maidenly beauty, and the child-like simplicity of her expression, won many favourable glances even from the most fashionable gentlemen.

It was confessed, however, by many of those present on this notable evening, that there was a certain atmosphere of restraint and uneasiness in the Assembly Rooms. The heavy wagers that many of the gentlemen had staked upon the chance of Mistress Clive evading the vigilance of Mr. Nash's footmen made them more eager to discuss that topic than to set to partners. Groups of young gentlemen stood by the doorways eagerly scanning the latest arrivals, and paying little heed to the wistful eyes of ladies desiring to dance. Lord Verney himself received a well-merited rebuke from Lady Betty Lavington, who, after the first minuet, tapped him on the arm with her fan and said—

"La, Edward! Your eyes keep straying to the doorposts as though you feared a ghost, and all the

pains I took to put my patches on prettily have been quite wasted on you!"

There was another cause of distraction. Although eleven o'clock had struck, His Grace of Munster had not yet come, and many young ladies of quality who had hoped to be honoured by his hand in a dance, or at least write to all their school friends that "the dear duke was most obligeing to me," were ready to cry with vexation because he had not appeared.

It was, however, at twenty minutes past eleven o'clock that the noise of hoarse cheering from the populace in the street rose up to the windows of the Assembly Rooms. The sound excited everyone, and was, indeed, so disturbing to a gathering on the tenterhooks of expectation that the Honourable Miss Beverley swooned with an attack of the vapours.

"It's either the duke or the play-actress," said Sir John Blunt, who was very fine in a silk coat of crushed strawberry colour, with breeches and stockings to match.

"I'll bet a pony it's Kitty Clive," said Mr. Percival Chudleigh, who was standing next to him, toying with the golden tassel of his sword-hilt.

"I take you," said Sir Richard Hawker, and a few moments later came back with some flecks of snow on his shoulder after thrusting his head out of window to look at the scene below.

"I win," he said, with a laugh; "the duke comes in his chair preceded by sixteen linkboys and eight footmen in the Munster livery. The rabble are cheering his Grace like mad."

It was five minutes later when the doors of the Rose Room were thrown open and the stentorian voice of the head footman announced, "His Grace the Duke of Munster."

According to custom on such occasions, the elegant crowd in the Assembly Rooms ranged themselves on either side of the long salon, with Mr. Nash in the centre of them towards the door, and with the Countess of Ardington at the end of the room in advance of the oldest and most exalted dowagers.

All eyes were turned towards the figure of the young duke, to whom Mr. Nash was bowing very low with the fullest grace of his most elegant deportment. The duke was very modish in a suit of French satin, all white, except for a heavy braiding of gold thread. In the French style also he wore white satin pumps with rosettes and high red heels. Across his breast he wore the ribbon of the Garter, and a very chaste sword with a gold hilt and white enamelled sheath was stuck through the skirt of his coat. Owing to an attack of the gout, which made the young man

A Twelfth Night Comedy

wince at times with a quick indrawn breath, he limped on his right foot, and supported his weight slightly on a high gold-knobbed stick with a scarlet tassel. He was a slight young man, with a pale face, except about his chin, which showed bluish after close shaving, heavy black eye-brows, and a French periuke with side curls. In spite of his limp, he held himself very straight, and advanced down the line of people with a noble and haughty insolence, preceded by Mr. Nash, who was bowing as he went backwards, and making elegant gestures with a lace handkerchief, while a stringed orchestra in the gallery played soft music.

"I offer your Grace a very hearty welcome to the Assembly Rooms of Tunbridge Wells. . . . Doubtless it cannot compare with the splendour of Versailles, with which your Grace is so familiar, but your Grace will see what we lack in the elegance of architecture we make up for by the beauty and charm of our English womanhood."

"I take your word for it, Mr. Nash," said the duke, in a high and languid voice. "I must, however, confess that the French style of beauty is more to my taste. Our English women are so demnably stupid, are they not? Not enough wit to make a single demned jest or repartee."

His voice carried down the lines of women, who curtseyed as he passed. Those who heard were struck dumb with mortification and anger. Mr. Nash himself was grievously embarrassed.

"Your Grace will perhaps modify both your voice and your opinions."

It was a courteous rebuke, which the young Duke of Munster acknowledged with a laugh.

"Egad, sir, if you show me a pretty lady or two, I may do both. Now there is one English beauty whose bright eyes would light up any assembly. It is possible she is here to-night, as they tell me she is in Tunbridge Wells."

"Your Grace doubtless means Lady Betty Lavington," said Mr. Nash, coming to a halt, and bowing to the young lady whom he had named so tactfully. "We call her the Lily of Tunbridge Wells."

"I refer to a rose rather than to a lily," said his Grace of Munster. "I speak of Kitty Clive, the brightest ornament of the English stage, though, bless her pretty face, she is truly Irish like myself."

For almost the first time in his life Mr. Nash was visibly disconcerted. He became very red in the face, took an extremely large pinch of snuff, and coughed nervously. Then he turned towards the ladies, and made his bow to the most illustrious of them.

"I am sure his Grace will permit me the pleasure

of presenting him to the noble Countess of Ardington, the most honoured patroness of our assembly."

"I am vastly obligeed to you," said the young man, with his hand to his heart. "It is curious and delightful, madam, that I should just have been speaking about a young lady who is, I believe, a dear member of your own family."

The Countess of Ardington drew herself up to her full height and trembled so violently with stress of emotion that the sails of the ship on her high head-dress seemed to shake in half a gale.

"Your Grace indulges in pleasantries, perhaps."

"Nay, madam," said the young man, "the gossips told me in Paris that your noble son had been favoured with the incomparable beauty of Mistress Clive. I trust I was not misinformed, and that my congratulations are not premature."

The Countess of Ardington's voice was very harsh when she answered.

"Your Grace has doubtless forgotten that English gentlemen do not mate with play-actresses."

"Is that so, madam? By Heaven, your ladyship astounds me! In French society the young gentlemen are fortunate in marrying honest women."

He turned on his heel, and came face to face with young Lord Verney. He laughed in his insolent, careless way, and held out his hand.

"Why, Verney, dear friend, what have you done with little Kitty Clive, or what has she done with you? I trust she has not flouted you? By-the-by, I have some letters of yours in my pocket which I must return to you."

Edward Lord Verney flushed up to the eyes, and then became very white. Only he knew, as all discerning readers know, that the slim figure in French silk, with the ribbon of the Garter, was not his Grace the Duke of Munster, but Kitty Clive herself, who was playing a breeches part with more than her usual skill.

For a few swift moments he was tempted to reveal her identity, but there was a look in her eyes, and she gave a significant touch to a flap pocket in the skirt of her satin coat, where perhaps she held his foolish letters, which warned him of danger. Like all young men, too, he feared public ridicule more than death.

"I think your Grace labours under a most painful misunderstanding," he said sheepishly.

"In which case," said Mistress Kitty Clive, as we may now call her, "I apologise profoundly to the lady whose name I may have unwittingly insulted. . . . Mr. Nash, sir, pray present me to one of these charming creatures here."

"To one of the most charming," said Mr. Nash,

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presenting the "duke" to Lady Betty Lavington with great ceremony.

"Will you stand up to me in a minuet, madam?" said Kitty Clive, with her most modish bow.

Lady Betty, who had not understood a word of all this talk about the play-actress, having heard no rumours regarding her, sank very low in a most graceful curtsey, and rising again, gave her little hand to her partner, as she smiled and said—

"I'm vastly honoured by your Grace."

She was indeed envied by many of the ladies who also were ignorant of the real facts, and whose ears had not been outraged by the insolent remarks of the latest arrival. Young Lord Verney looked the picture of misery and rage as he watched his future bride go down the room with the play-actress who held possession of many letters which might ruin him, and in whose eyes he read a wild spirit which boded him no good. After the minuet, Kitty Clive, in her outrageous disguise, did not relinquish the hand of Lady Betty, but led her through the Rose Room into the little Blue Room which looked on to the balcony.

"It is vastly hot," said the play-actress. "Let us get out of the crush, madam, into the quietude of this little sanctuary."

"Your Grace will find it cool here," said Lady Betty.

"Nay, the fire of your eyes, madam, would warm any man's heart."

Kitty Clive spoke the words ardently, perhaps because she knew they would be heard by Lord Verney, who stood biting his nails behind the shelter of a screen.

Lady Betty Lavington laughed very gaily at this compliment.

"La! Your Grace flatters me! But indeed there is only one man whose heart may be warmed by any light in my eyes."

"Ah, a happy man, dear lady. May I learn the secret of his name?"

"'Tis no secret, your Grace. All the world knows that I marry my Lord Verney on the first day of May."

"What, young Verney? . . . By Heaven, madam, d'you mean the son of the Countess of Ardington?"

"And why not?" asked Lady Betty Lavington, opening her eyes very wide, and letting a little fear creep in.

"Nay, madam, there is no man in the world I think worthy of your innocence and beauty. Yet that young Verney—alas, madam—are you sure of his fidelity? Does he come into the presence of your sweetness with an honourable heart and name?"

"Your Grace!" cried poor Betty Lavington. She

rose from her chair, with indignation in her voice. Then, trembling a little, she spoke, with all her heart in her eyes. "I am as sure of Lord Verney's honour and love as of my own faith. . . . Your Grace will pardon me if I withdraw."

"Nay, stay, madam. Far be it from me to implant any suspicion in the fair bosom of a virtuous lady. Indeed, I have in the pocket of this very coat of mine letters written by my Lord Verney which are a clear proof of his guileless nature and honourable heart."

"Letters, your Grace? I am vastly surprised. He did not tell me that he had the favour of your friendship."

His Grace of Munster laughed in a light-hearted way.

"Why, madam, he did once love me as a brother. These letters——"

There are those who know Kitty Clive, and swear that she never meant to show the letters. She vowed herself that the pure beauty of Lady Betty Lavington had disarmed her anger and robbed her of her wish for vengeance. But she desired to flout the man who stood behind the screen listening, and suffering an agony of soul.

He stood no longer behind the screen. He threw it aside so violently that it fell to the ground.

"By Heaven!" he cried, "this has gone too far! Betty, I entreat you to come away from this—this man!"

Even then he was afraid of revealing Kitty Clive. The noise of the falling screen had caused a little crowd to gather, so that Lord Verney repented of his action, even in the moment of it.

Kitty Clive started up with mock indignation.

"My lord, I beg you to remember your manners!"

She turned to the company, and spoke in an angry voice.

"Gentlemen, you were witness to this gross insult!"

It was Sir John Blunt who stepped up first, with a low bow and most sycophantic smile.

"If your Grace will permit, I shall be proud to present your card to this gentleman to-morrow morning. The air is very pleasant on the Common these days. I am Sir John Blunt, at your service."

The sham duke stared at the gentleman with contemptuous eyes.

"I have flunkeys of my own, I thank you."

"Flunkeys?" said Sir John, with a reddening face. "By Heaven, sir——"

He put his hand to his sword-hilt, but he was thrust aside by Mr. Percival Chudleigh.

"Your Grace will perhaps allow *me* to serve you in this matter. I have an honourable record in little affairs of this kind."

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"I would rather have a play-actress for my second," said Kitty Clive, with manly insolence, turning her back upon the young gentleman.

"Your Grace—I implore you!" cried Lady Betty, almost swooning with fright at the thought of a duel.

"Nay, madam," said Kitty, "I am no fighting man. Lord Verney, I am sure, forgot his manners for a moment. If he cares to offer a slight apology—"

Lord Verney stammered out some incoherent words beneath his breath, and Kitty Clive gave him her hand with a noble air of graciousness, and said, "I forgive you, from my heart."

Perhaps the words meant more than lay on the surface of them, for there was a melting look in her eyes.

It was only a few moments later when, to the great surprise of all present, the head footman again made an announcement in his deepest voice, followed by a queer cough, as though the words had choked him.

"His Grace the Duke of Munster."

There entered the room another slight young man, dressed in the French mode, though in a suit of yellow satin. He, too, advanced with an air of insolent amusement, and with a slight limp. Mr. Nash, who was near the doorway, fell back a little with surprise.

"Upon my soul!" he cried, staring first at Kitty Clive in her white satin, and then at the newcomer in his yellow satin.

The real Duke of Munster laughed in a high-pitched voice and bowed to his counterfeit.

"Mistress Kitty Clive," he said, "you wear my breeches with a charming grace!"

Then he turned to the company, and said very courteously—

"I must apologise, my lords, ladies and gentlemen, for appearing before you in my second best suit, but you will forgive me for the sake of this most excellent jest. Mistress Clive is indeed the Queen of Comedy."

The men were less abashed than the women when Kitty plucked off her white curled wig, revealing her own black hair.

She laughed into all their faces with her hands on her hips.

"You see, dear friends, that Kitty keeps her word! . . . Oh, I have had the laugh of ye all, and—damme—have enjoyed myself vastly to-night."

She thrust her hand into the flap pocket of her satin coat and held out a little bundle to Lord Verney.

"My lord," she said, "take these for your wedding gift from Kitty Clive. You are indeed fortunate in gaining the heart of so sweet a lady. I give these back with my blessing on both of ye."

They were the letters which he had written to her in the rashness of his youth.

So it was that Mr. Nash lost his wager, not being alone in his loss. Yet when Kitty Clive rode back in a hired chair, escorted by the gentlemen who had won their bets, they did not see the tears which followed her laughter, because in the middle of the jest there had been a touch of tragedy. She had given back Lord Verney's letters, but he had held her heart.

THE END.



SOME NOTES ON “THE TEMPEST”

BY LILLIAN GINNETT

SCHOLARS have been studying *The Tempest* for nearly a century and a half, but despite all their research and reflection, there are many interesting problems which they have failed to solve. They have not yet found the source of the plot or the date when the play was written, or the sense of a number of obscure passages. Some of them, following an old tradition, would have us believe that, when creating Prospero, Shakespeare meant to portray himself, and that when Prospero abjured his magic and said—

“ . . . I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book,”

he was really voicing the dramatist's farewell to the stage. With others this suggestion finds no favour, and one critic asserts that Prospero is an idealization of James the First. Then the question as to whether Shakespeare intended the play to have an allegorical meaning is much disputed, while opinions differ as to the derivations of the names of some of the characters. After a hundred and fifty years' work the scholars seem to have left us with a pretty tangle to unravel!

Still, we have good cause to be thankful to them, even though they have failed to solve many problems and have left us an almost bewildering number of contradictory views about various aspects of the play. For while attempting to discover the source of the plot they have made us familiar with a mine of interesting information. Their efforts to fix the date of composition have been so nearly successful that we can now with some confidence say the play was written around 1610-12; and the diversity of their views on some other points—which is not to be wondered at, when we remember that these views represent the impressions made by a work of genius upon men of different times and races—may aid us to get a clearer vision of *The Tempest*.

No play or romance from which Shakespeare could have taken any part of his plot was known until 1817, when Tieck discovered certain points of resemblance between *The Tempest* and *Die Schöne Sidea* (*The Fair Sidea*), a play written by Jacob Ayrer, a notary of Nuremberg. In *Die Schöne Sidea* the heroine's father is a duke, who, like Prospero, has magic powers and is attended by a familiar demon. His magic enables him to capture the son of the rival who has vanquished him in battle, and when the youth strives

to draw his sword the wizard's charm makes it stick to the scabbard. Then Sidea is placed in charge of the young man, to see that he fulfils his task of splitting and piling logs, and the wedding of the young couple leads to the reconciliation of the fathers. It is obvious that the German play has something in common with *The Tempest*. Now Jacob Ayrer, who died in 1605, could not have borrowed from Shakespeare, while Shakespeare might easily have heard of *Die Schöne Sidea*, for in 1604 Nuremberg was visited by a company of English actors who were touring through Germany and performing plays in English.

When these facts became known, patriotic German writers asserted that Shakespeare had taken his plot from the work of the German notary. But further consideration made it clear that this claim could not be sustained. In *Die Schöne Sidea* the magician has no idea of uniting his daughter with the son of his foe; his design is to revenge himself on his enemy. Nor is there any love lost between the young couple: Sidea beats the captive like a slave, and his offer of marriage is inspired by his wish to escape from his cruel bondage. The characters and general design of the crude German work are utterly dissimilar from those of *The Tempest*. So, as it was known that Ayrer's plots were seldom original, the majority of critics finally agreed that Tieck, who in 1817 suggested that Shakespeare and Ayrer had both taken incidents from some unknown work, was correct in his surmise.

In 1885 the indefatigable Germans announced the discovery of another work, which contained a story having something in common with that of *The Tempest*. This was one of a collection of tales entitled *Las Noches de Invierno* (*Winter Nights*), written by Antonio de Eslava, and published in Madrid in 1609. It was conjectured that this might have been read by Shakespeare in a French translation. But no such translation has been found, and it seems most probable that the English, German, and Spanish authors all adapted incidents from some earlier romance, possibly of French or Italian origin.

In discussing other material which Shakespeare used to build up the play we are on surer ground, and the pamphlets that supplied much of this material give us some fascinating glimpses of the adventurous lives led by British seamen of those days. As Malone went far towards settling the date

Some Notes on "The Tempest"

of its composition by demonstrating the connection between *The Tempest* and these pamphlets, we must consider the question of date and Shakespeare's use of the seamen's vivid narratives together. *The Tempest* was first printed in the folio of 1623, and it occupies the first place in that volume. Its position in the folio is obviously no indication that it was an early play; it was probably placed first on account of its popularity. In their attempts to decide when it was written the earlier critics were hopelessly at fault, and as late as 1839 Hunter gave 1596 as the date. It was Malone who, after he had frequently given 1612 as the year, finally announced in the *Variorum Shakespeare* of 1821 that he had come to the conclusion that the play was first produced in 1611.

Dr. Furness, in his new "Variorum" edition of *The Tempest*, published in 1892, says, "The voice of the majority pronounces in favour of 1610-11. Let us therefore acquiesce and henceforth be, in this regard, shut up in measureless content." But, in spite of Dr. Furness, I must venture to refer to the strange history of what is known as the "Peter Cunningham Forgeries." For this history presents many puzzling features, and if Mr. Ernest Law can maintain the contention which he recently published in his book *Some Supposed Shakespeare Forgeries*, the date of the play's production is definitely settled. Briefly stated, the history of the "Cunningham Forgeries" is as follows.

In 1842 Mr. Peter Cunningham was an official at Somerset House, and he was also the treasurer of the Shakespeare Society. In that year he proudly announced to his society that, hidden among old papers at Somerset House, he had discovered some missing Accounts of the Court Revels for the years 1604-5 and 1611-12, and the society had these accounts printed. There is no record of the manuscripts having been critically examined, and they were seen through the press by Mr. Cunningham himself. The books did not contain much important matter, but there were some entries of great interest, and amongst these was an entry stating that *The Tempest* had been performed before the King on "Hallomas nyght," November 1 of 1611. This entry, confirming the statement published by Malone in 1821, seemed to place the matter beyond all doubt, and for twenty-six years there was no further question about the date of *The Tempest*. Then in 1868 came a surprising and piteous development. An elderly man, apparently broken down by dissipation, appeared at the British Museum and offered manuscripts for sale. They were the accounts of the Court Revels, and, being public property, they were detained. Experts who examined the manuscripts then declared that some of the entries, made on

loose leaves, were forgeries, and amongst these forged entries was that concerning *The Tempest*! This conclusion was generally accepted, although in 1880 a note found among Malone's papers in the Bodleian seemed to show that, prior to 1821, Malone had possessed information which tallied with that conveyed by the discredited entry.

Another surprise came in 1911, when Mr. Ernest Law published the book in which he asserted that the supposed forgeries were genuine. This book at once aroused the old controversy, and between June, 1911, and August, 1912, the points at issue were vigorously discussed in *The Athenaeum*. In America Mr. Tolman, of the Chicago University, has been converted to Mr. Law's opinion, but in England the experts appear to have maintained a sceptical attitude. I have not space to deal with Mr. Law's argument, and for the present it is enough to say that he has not yet succeeded in convincing English scholars.

There is no doubt that, while writing *The Tempest*, Shakespeare had in mind the story of the wreck of the "Sea Adventure." It was a story that stirred all England. In May, 1609, a fleet of nine vessels sailed for the newly-made settlement in Virginia. On July 25th a great storm scattered the fleet, and Sir George Somers's ship, the "Sea Adventure," was lost. Nothing was known of her fate, and it was assumed that she had gone down with all hands, until over a year later, when some of the crew returned to England and told of a marvellous escape. Their ship had been wrecked on the Bermudas, but they had all got safely ashore, and, after living on the island for some months, had built themselves two vessels, and continued their voyage to Virginia.

The history of this adventure was published in pamphlets, and Malone pointed out how closely incidents related in one of these pamphlets resembled parts of *The Tempest*. He was referring to *A Discovery of the Bermudas, otherwise called the Isle of Divils; by Sir Thomas Gates, Sir George Somers, and Captain Newport, with divers others*. It was written by Silvester Jourdan, and the dedication is dated October 13th, 1610. Jourdan tells how the adventurers had given up all hope when land was unexpectedly sighted, and the vessel was most fortunately jammed between two rocks, so that all escaped. They found the air of the island temperate and the country fruitful, although the island was never inhabited, and was reputed to be a most prodigious and enchanted place, affording nothing but gusts and storms and foul weather. This obviously suggests "the still-vex'd Bermoothes"—note that Shakespeare's spelling nearly represents the Spanish pronunciation of the word—and in the play Alonzo's fleet is scattered, believing one ship is sunk

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in much the same fashion that the English were scattered in the Atlantic.

Shakespeare probably took advantage of this narrative of Jourdan's, but in 1892 Dr. Furness suggested that he might also have made use of another pamphlet which had been written by William Strachy, and was entitled *A true reportory of the wracke and redemption of SIR THOMAS GATES, Knight, vpon and from the Islands of the BERMUDAS : his coming to VIRGINIA and the estate of that colonie then and after vnder the Government of the LORD LA WARRE, July 15, 1610.* The writer of this pamphlet was a rhymester who lived in Blackfriars, and was very probably numbered among the poet's acquaintances, and there can be little doubt that Shakespeare was familiar with the wording of his narrative. William Strachy writes of "a hell of darkness turned black upon us," and says, "The sea swelled above the clouds and gave Battell unto Heaven." Compare this with Miranda's—

"The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out."

The pamphlet also gives a vivid picture of St. Elmo's fire playing about the ship (note Ariel's description, Act I., Sc. 2), and mentions that there "was not a moment when the sodaine splitting of the shippe was not expected." Strachy says that the island was supposed to be "giuen over to Deuils and wicked spirits." He refers to "Berries whereof, our men seething, straining and letting stand some three or four daies, made a kind of pleasant drinke." This seems likely to be the origin of Caliban's "water with berries in't," a phrase that commentators still describe as a reference to coffee, although coffee was not introduced into England until many years after Shakespeare's death. The pamphlet states that on the island the adventurers found birds they called "sea owles," which, if it were very badly written, might possibly be responsible for Caliban's mysterious "scamels."

It is certain that *The Tempest* was not produced until after the story of the "Sea Adventure" was known in England, and a note in the *Vertue MSS.* proves that it was acted at court in February, 1613, during the festivities in honour of the marriage of Princess Elizabeth to Frederick, Elector Palatine. Mr. Richard Garnett, in the *Universal Review* of April, 1889, argued that the play had been written for these festivities, and that it was first performed on this occasion. It bore, he said, all the marks of being written for private representation before a courtly audience. It contained two masques of the type that were then so popular at court, and one of them was a nuptial masque. It showed a foreign prince from oversea espousing an island princess,

who was the daughter of a learned father and had never left her home. So the doings of the bridal couple and King James would be mirrored by the acts of the players on the stage. Mr. Garnett was certain that *The Tempest* was written in 1612, and that it was really Shakespeare's farewell to the stage. He made out a strong, if not absolutely convincing, case. It is rather curious, by the way, that in all such arguments about the date of composition comparatively little attention is given to the statement that R. Johnson, a lutenist, supplied the music in 1612. Both Roffe in his *Handbook* and Grove in his *Dictionary* agree upon this. Do those who believe the play was produced in 1610-11 think that it was performed without the music? That would surely seem incredible.

Have you ever tried to conceive the impression which *The Tempest* produced upon an audience of Shakespeare's time? To-day we look upon Prospero's magic powers as we do upon the wonders of a fairytale. We may delight in the phantasy whereby the poet wafts us from the dull realities of our everyday world, but even with consenting minds we are magnetized for the moment. It was far different in Shakespeare's day. His audiences implicitly believed in sorcery, and for them there was nothing incredible in the story; so, thinking that they saw a representation of reality, their view must have been utterly different from ours. Believing that such mysterious beings really existed, they, in all probability, did not marvel at the genius which created Ariel and Caliban, as later generations have done. It is more likely that they recognised them in the same spirit which we now accept human characters drawn from life. It is a pity that we cannot get some contemporary view of *The Tempest*, but nothing of the kind has been found.

Pepys has recorded his view. He says that Shakespeare's *Tempest, or the Enchanted Island*, which he saw in 1667, had no great wit, but was yet "good above ordinary plays." He was writing, alas! not about Shakespeare's work, but about the absurd travesty of that masterpiece produced by the united efforts of Davenant and Dryden. This was one of the worst of the many ridiculous perversions of Shakespeare that the stage has seen. In his preface to *The Enchanted Island* Dryden humbly thanks Sir William Davenant for the suggestions which have enabled him to improve upon Shakespeare. Then, in a rhymed prologue, he pays a most graceful tribute to Shakespeare's genius. His lines—

" But Shakespeare's magic could not copied be,
Within that circle none durst walk but he,"

are happily conceived. But, curiously enough, Dryden

Some Notes on "The Tempest"

attempted to walk in that magic circle without the least misgiving. He dissembled his love for Shakespeare's work most effectually and did his best to kick the master's poetry off the stage. In *The Enchanted Island* Caliban is given a sister, Ariel a partner in Milcha, Miranda a male counterpart in Hippolyto, who has never seen a woman, and the whole story is hopelessly vulgarized. The shipwreck scene is retained, and its alteration is significant of the way in which the rest of the play has been degraded. In Shakespeare's first scene all the dialogue is absolutely correct. Experts are lost in admiration of his knowledge of seamanship, and some (erroneously) declare that to acquire it he must have been to sea. In *The Enchanted Island*, for no discernible reason, Dryden substitutes a farrago of absolutely meaningless nonsense. Yet variations of this play, including an operatic version with music by Purcell, held the stage for nearly a century. If a public deserves the plays it gets, our ancestors of those days must, most assuredly, have been a very bad lot.

Manners change with the times, and since the end of the eighteenth century respect for the original text has led, not to attempted "improvements," but to almost innumerable attempts at elucidation. It is interesting to note that Dr. Furness's carefully abbreviated account of the many interpretations of Ferdinand's—

" . . . I forget;
But these sweet thoughts do even refresh
my labours,
Most busy least, when I do it" (Act III., Sc. 1),

occupies nearly twelve closely printed pages—a summary of about ten thousand words. Efforts at explaining "pron'd and twilled brims" (Act IV., Sc. 1) take up about half that space, and for "Leave not a rack behind" (Act IV., Sc. 1) there have been very nearly as many explanations published.

The numerous volumes devoted to dissections of the characters have naturally a good deal in common. Critics wonder at the masterly delineation of Miranda's fearless innocence, and all marvel at the supreme

imagination shown in the creation of two such inhuman beings as Ariel and Caliban. But they take widely differing views of Prospero's character. By one he is described as a selfish aristocrat; by another as a man perfectly wise and gracious, scarcely distinguishable in purity and benevolence from what we believe of God. In one place he is called an idealization of King James; in another a portrayal of Shakespeare himself. He is at once petulant and peevish, and the personification of benevolence and dignity. Critics seldom take such widely divergent views of a Shakespearian character, and these differing appreciations may, to some extent, be due to our having lost that belief in magic. The master of familiar spirits has nearly always been represented as domineering over them, and in bygone days his obvious supremacy would so impress an audience with his power that they would not notice slight exhibitions of minor weaknesses.

Caliban, Prospero's brutish slave, has inspired many authors. A book has been published to prove that he is the Missing Link, invented centuries before Darwin. Renan wrote a drama in which Caliban, taken back to Milan, became Duke through being able to appeal to the sympathies of the mob. Browning, in *Caliban upon Setebos*, gave us the poor monster's ideas about his deity. It may be remarked that, although the commentators say that Caliban's name is a perversion of the word Canibal, there is something to be said for Elze's suggestion. On the coast of Africa, not far from Algiers, from whence came Sycorax, there is a region which, in the fifteenth century, was known as Calibia. Elze thinks that this is the origin of Caliban's name.

I feel that in these discursive notes I have ignored many important questions, and worse still, perhaps, I have said nothing about the wondrous beauty and transcendent charms of *The Tempest*. If any are inclined to blame, I beg them to remember that astronomers are not concerned to point out the glories of a blazing noonday sun, and that luminary's emanations are best observed during an eclipse.

THE Editor of THE CONNOISSEUR offers a large number of prizes for the best essays on *The Tempest*. The essays should be between 1,500 and 2,500 words in length. They need not deal with the questions raised in the foregoing article, and they should include some remarks upon the play.

The competition will be divided into two classes. The junior class will be open to competitors under fourteen years of age. The senior class will be open to those who are more than fourteen. But all competitors must be school pupils.

If the pupils of any school enter for the competition, the Editor will present a bound volume of THE CONNOISSEUR to the writer of the best essay contributed by pupils of that school. The master or mistress of the school may decide how these prizes are to be distributed.

The above-mentioned prizes will be given on condition that the best essay from each school is sent to the Editor of THE CONNOISSEUR on or before April 20th.

The Editor will present further prizes for the best essays received. Books to the value of Ten Guineas will be presented for the best essay from a senior competitor, and books to the value of Five Guineas will be presented for the best essay from the juniors.

Mr. Acton Bond, Director of the British Empire Shakespeare League, has kindly consented to act as judge. The result of the competition will be announced in the June number of THE CONNOISSEUR.

The Connoisseur

A SERIES of porcelain knife handles were illustrated in THE CONNOISSEUR for May, 1912; some further beautiful examples of similar types are reproduced in the present issue. It is difficult, and in fact almost impossible,

Knife Handles to determine the individual factories from which these emanated, as the vogue for porcelain knife handles was universal throughout the western portion of the Continent during the last three quarters of the eighteenth century, and similar types and patternings were common to different countries. They were first made at Meissen about the year 1720, along with other dainty articles, such as scent-bottles, seals, ear-rings and brooches. Within a few years they were made at such widely distant places as Bow in England, Venice and Doccia in Italy, and Mennecy in France. Their popularity illustrates the great vogue for porcelain during the first century after its introduction into Europe, when it was used for many articles which would not be executed in ivory, metal, or precious stones. Oriental motives largely inspired the dainty designs which ornament the knife handles. They are generally decorated with great refinement and finish, and form one of the most interesting of the minor themes of collecting.

* ONE at first trembles to meet a new venture immediately on its initiation, for we English are characteristically

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house of Messrs. Macmillan are to be heartily congratulated in obtaining the services of Charles Harding Firth, M.A., Regius Professor of Modern History in the University of Oxford, to whom they have committed this important publication—a new venture, a completely illustrated edition of Lord Macaulay's *The History of England from the Accession of James II.* The word "completely" is not used here loosely, for the six volumes contain nine hundred illustrations, including forty-four in colour and photogravure portrait. Volume I., which has just been issued, includes nine full-page plates in colour, and nearly three hundred illustrations in half-tone. In his preface to this volume—a preface, by-the-by, which is of considerable interest to connoisseurs—Professor Firth remarks: "It

seems surprising that no illustrated edition of Macaulay's *History of England* has hitherto been issued. It is true that each of the six volumes of the Albany edition contains a portrait as its frontispiece; but no attempt has yet been made to supply a full pictorial accompaniment to Macaulay's narrative." This fact is indeed surprising when one considers Macaulay's own idea of history: "It should invest with the reality of human flesh and blood beings whom we are too much inclined to consider as personified qualities in an allegory; call up our ancestors before us with all their peculiarities of language, manners, and garb." The noble historian, aided by his remarkable style, went a great way—and some consider all the way—to putting his idea into practice; but in spite of what protagonists say concerning the picture taking away the interest of the story, one must admit that when one's author—never mind how fluent and powerful his pen—raises before his readers a personage who has one time or another interested living men, there is a desire to see the portrait of that personage and thus be enabled to read his character for themselves, if one can be persuaded by records that the artist has been faithful in his delineation of his model.

Take, for instance, the fact, which Professor Firth remarks in his preface, that there are 552 portraits of Charles II., 276 of James II., 175 of Mary, and 431 of William III. One can at once see from this what a judicious eye can do in making a selection, and this is what Professor Firth has accomplished. In his preface, it must be remarked, the author has not brought his critical faculties into play concerning Macaulay's history. He very properly observes: "An illustrated edition of a British classic is not the proper place for a critical commentary." He is reserving this for a separate publication. In his preface, therefore, he gives an account of the sources from which the illustrations come, "partly," he observes, "as an explanation of the principles adopted in their choice, partly in order to assist other students of the period who wish to pursue the subject further." The introduction to this volume is, on this account, of interest to collectors and connoisseurs generally. Among the illustrations, the earliest of Macaulay, given in Volume I., is that by John Partridge, which portrait, it will be remembered, was given to the National Portrait Gallery in 1910. The nine full-page plates in colour, which are all in the National Portrait Gallery, include *Henry VIII.*, attributed to Luke Hornebolt; *Charles I.*, from a painting by Daniel Mytens; *Oliver Cromwell*, by Robert Walker; *Sir Christopher Wren, F.R.S.*, by Sir Godfrey Kneller; *Charles II.*, by J. M. Wright; and *Eleanor Gwyn*, by Sir Peter Lely. Several reproductions of these paintings have appeared at various times in THE CONNOISSEUR.



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